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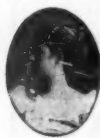
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CIRCULARS MAILED ON APPLICATION.

London and Europe.

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LONDON, September 28, 1900.



MADAME PATTI made her first appearance in Dresden since her marriage to a Swedish baron on Monday evening last at Stockholm and sang her old repertory, receiving a decoration from the King. Her voice is reported to have been in excellent condition and her singing created a furore.

The secret of Patti's voice and condition can be found in the unusual care she has given to herself. She is known never to speak a word on the day she is to sing. As she was born in 1843 she is not to be considered among our youngest singers, but evidently she is better than most, if not all of them to-day. She never sang Wagner's music and she never went beyond a given repertory and she must therefore be considered as a guide for those who desire to retain their singing voices. No singer can last as such who sings Wagner music and no singer can last who goes beyond a fixed line of singing. An all-comprehensive repertory may make of a singer an excellent musician and musical interpreter, but this can only be accomplished at the sacrifice of the instrument—the voice; hence also neither Melba nor Sembrich enrich their repertoires, Melba in her only attempt having come very near wrecking herself.

De Reszke.

It seems strange that men who are richly endowed and who are known as judicious minded and shrewd should, with wide open eyes, step into blunders that are inexcusable. When, however, a Napoleon frequently made grave and incomprehensible errors, we can forgive ourselves for our own stupidity as it periodically takes possession of our normal faculties for the time being. I say this because I notice quite a number of articles in newspapers and magazines guaranteeing the "complete restoration" of Jean de Reszke's voice. Now, if this matter had been kept quiet people might have forgotten De Reszke's "Meistersinger" fiasco at Covent Garden, but the repeated and reiterated assurance that the voice is again restored and the guarantee of a New York throat specialist who examined the De Reszke throat that it is in a thorough condition create suspicion, and will produce such an exaggerated demand that even if De

Reszke sings better than Farinelli, Rubini and Mario combined, he will still not satisfy the artificially created expectations.

It was really a stupid step of the New York throat doctor to come to Paris and report on the De Reszke throat and then expect any of us who know what it all signifies to believe for a moment that a physiological throat condition could be a guarantee of singing, either at the moment of the examination or three or six months later. The late P. T. Barnum's well known apothegm must have been in his mind, but intelligent people know that a doctor cannot foretell whether musical tones will be emitted from a throat or not. If that could be done why the young lady would have requested the doctor to look down her throat to see if her bonnet was properly adjusted; but she did not ask him to look down her throat at all. She knew, as a shrewd American girl, that that method could not decide the position of her bonnet.

Had nothing whatever been said about the restoration of the voice very few people would have considered it as important to inquire, but now it certainly has become an interesting question whether or not Jean de Reszke can sing for Americans as he did formerly, and I say for Americans advisedly, as the American standard of singing is as much ahead of the European as the salary paid to singers by Americans is ahead of the salary paid them by Europeans. We demand better singing than they do here, and that also accounts for the many failures in America of singers who have been successful in Europe.

The proper thing to have done was to have said nothing, and then do nothing but sing well in New York. All these assurances are of no value except, as I said, to raise extravagant expectations, and whether Jean de Reszke can fulfill them is to be seen.

That he could, under ordinary circumstances, fulfill ordinary expectations is reasonable, but that under extraordinary circumstances, as they have now arisen, he can fulfill even ordinary expectations is unreasonable. The London fiasco is more in evidence and now firmly proved through this zeal to show that the voice has been restored. We must then expect him to sing as well as ever in New York, with the London fiasco as a handicap. That will not do. He must sing not well, but better than well, and that is his fault. Had he said nothing he would have been expected to sing only well.

I use the word handicap advisedly because at the first Warsaw race meeting five of his horses won.

He signed with Grau last Saturday, September 23, and is to appear in December, and I hope he will sing better than ever, but if he sings well enough this paper will be glad to say so. Edouard de Reszke will be a member of the Grau company that begins its tour at Los Angeles, Cal., on November 9.

M. de Nevers will not accompany Mr. de Reszke to America this year as certain important journalistic work not musical keeps him in England.

Before leaving Paris last week M. Willy Schutz told me that he is endeavoring to arrange a German "Tristan and Isolde" season in Paris with Van Dyck as Tristan. From what M. Schutz told me he has severed all his business relations with M. Jean de Reszke.

Mark Hambourg.

No pianist, especially no youthful pianist, is esteemed more in America than Mark Hambourg, the piano virtuoso who made such successes in our country last year. He has been engaged for concerts beginning about October 20 in Breslau, Frankfurt, Cologne, Hanover and other German cities and then a tour in Austria, making a total of 30 appearances. He will play at least twice as many here in England subsequent to his Continental tour. Next season—1901 to 1902—Mr. Hambourg goes to Australia, where a five months' engagement has been closed for him. Hambourg has purchased a beautiful home on Maida Hill and has become a permanent resident of London, but he has so many engagements that he has little opportunity for home pleasure.

Ysaye-Gerardy.

A curious story reaches me from Belgium. It appears that shortly after the tour of Ysaye, Gerardy and Pugno in the United States, Ysaye said he sent \$3,000 to a party in New York and induced Gerardy to send \$1,500 for the purpose of arranging an Australian around the world tour. Gerardy did actually send the \$1,500 but it is not known whether Ysaye sent \$3,000 or any part thereof, but through some local or domestic interferences Ysaye could not continue the consideration of the project and the plan fell through. Gerardy could get no satisfaction from Ysaye and none from the New York man, but he proposes this season when he comes to the United States to collect the money. I can now tell him that he cannot recover. I do not believe he has any legal rights in the case, which was

a mutual speculation. As to Mr. Ysaye's treatment of Gerardy that is a different question and ought to appeal to Ysaye entirely free from any legal technicalities, but I am free to say that Gerardy will get just as little satisfaction from Ysaye as he will from the American who took his \$1,000 and the \$3,000 which Ysaye told Gerardy he had paid to the American.

Notes.

Wiegand, city organist of Sydney, New South Wales, who for many years played the big organ in that city, is now in England.

Della Rogers, the American singer, is already in Buda-Pesth, singing in opera there.

Miss Montefiore, the New York vocal teacher, left Southampton to-day on the Augusta Victoria.

Tschaikowsky Last Night.

At the Queen's Hall concert they had a Tschaikowsky night, with the E minor Symphony, the "Theme Rococo," for 'cello and orchestra, and excerpts from "Romeo and Juliet" and the "Casse-Noisette" ballet music. The orchestra played roughly and loud, and although Mr. Wood is doing conscientious work, there seems to be no artistic advancement. The conditions in London are as bad as in New York, for they have no permanent orchestra here and no rehearsals. The Philharmonic concerts represent decay in orchestral affairs and a home for old Philharmonicists should be opened to place the octogenarians who still insist upon doing duty in an orchestra. The Philharmonic conductors could not conduct any orchestra in New York twice, for our people would not tolerate it. When I say that Walter Damrosch is a better conductor than any the London Philharmonic Orchestra has had in twenty years I give you an idea of what London can endure. They actually have men in it who cannot blow a forte passage, and many who cannot properly hold their bows, and the conductors do not mind it. As the Philharmonic is a century old it must not be criticised here, and the local critic here who would dare tell the truth regarding a Philharmonic concert would be dismissed the next day.

But what has the Philharmonic Society to do with Tschaikowsky? Thank the stars, nothing, except that when they do play him they always succeed in murdering him, whereas Mr. Wood tries his best to give a careful reading and to utilize his material as best possible—and without a rehearsal.

Novello's Octavo.

Long, long ago Novello, Ewer & Co., of this city, adopted an octavo edition of music and put on a cover of yellow, with a terra cotta colored frame, and the thing stares one in the face in many places where bright and artistic titles should be. The edition is printed on cheap paper, which is quite necessary, considering the price—but why not use black ink instead of gray, and why not try to use new type now and then in place of dilapidated fonts of music and text type?

I have just seen "Dreams of Gerontius," by Edward Elgar, one of the young English composers of true talent, and there are pages upon pages of gray ink and defective type bad enough to make whole choruses practicing the work blind. But it is useless to discuss such matters as these, because once in a rut always in a rut, and until our great-grandchildren are dead several centuries the same Novello octavo editions will come and go.

But I do not see why we in the United States should tolerate this kind of cheap treatment. We do much better printing than Europe does. Why do not our conductors refuse to permit choruses to practice for months from defective scores and parts printed on cheap paper with gray ink and small, old type? It is a matter of great importance. The young women, who usually are so careful of their eyesight, should refuse to handle such sheet music and study from it. Parents should not permit it. In England the people should not permit it, and this does not refer only to such editions as we refer to, published by Novello, but also those by other publishers who seem intent upon issuing low quality of sheet music.

Colonne.

M. Colonne, the French orchestral conductor, has signed with Manager Charles L. Young, who sails

for America next week with a valise full of contracts for a number of seasons ahead. Mr. Young is in London this week but too busy to be interviewed and I am therefore unable to say what his plans are or what he proposes to do with Colonne or any other artists he has secured.

Eyes on America.

There is not a musical artist in Europe who has not both eyes on America as the one and only hope of artistic and financial emancipation—not one. To show how they treat musical artists in Europe let me tell you that foreign singers who secure engagements in the Opéra Comique, Paris, receive no salary whatsoever—not a centime. In Italy nearly every artist *pays* to get the chance to sing and only such débutants are permitted to appear as *pay*. There exists a state of affairs in musical matters in Europe which requires a complete exploitation before the world of music, and I propose to do that work and to show that we are constantly imposed upon through misrepresentations, falsification and chicanery and that we are the only people who pay—that is who pay sufficient to justify musicians to pursue their career.

The recognition of this paper as the only musical journal worthy of honorable distinction on the part of the Paris International Exposition, and not only the only journal recognized but recognized with the highest distinction—the Grand Prix, proves that it is the recognized medium for the expression of universal musical thought and opinion the world over. The Grand Prix—the only Grand Prix or recognition in musical journalism—gives this paper the character as the standard journalistic musical publication by common consent although it already owned that position through its own merits. This makes it imperative for the paper to adhere to its past course and not to deviate from its methods or its principles. I am therefore logically compelled to follow out to its fullest extent the original plan of exposing among many things the true inwardness of the European musical condition and its relation to the National Musical Development in the United States, and after once more studying these questions for four months on the ground I am prepared to go ahead.

BLUMENBERG.





GERMAN HEADQUARTERS OF THE MUSICAL COURIER,
BERLIN, W., LINKESTRASSE 17, September 30, 1900.



THE short interval between my last letter and the one which I am about to write was filled up with a necessary trip to the lower Rhine and vicinity. Chance thereby took me to the very spot where the "Lohengrin" legend, so much discussed during the recent commemorations of the fiftieth anniversary of the first performance of Wagner's still most popular opera, had its origin. I saw and visited in most congenial company the Swan Burg at Cleve, or that portion of it, including the Swan Tower, which still remains of a castle which once upon a time was one of the largest along the entire border of the River Rhine. Here you have a view of it as it presents itself seen from the Kermisdahl, a little branch section of the river.



With this castle is connected the story of the Knight of the Swan, Elyas Grail, in succession of Wolfram von Eschenbach's Parzival. Its full development, however, the legend reached in the fifteenth century, when Gert Van der Schuren traced its origin and gave of it a version which in some of its principal aspects and in the matter of names greatly deviates from Wagner's version of the story of the Knight of the Holy Grail. Here we read that Beatrix, the last scion of Diedrich, Count of Taisterbant, was hard pushed by the enemies of her father after the latter's death about 711 A. D.

When seated one day full of care upon a rampart of the castle, Beatrix espied upon the surface of the water a beautiful white swan, which attached to a golden chain slung around its neck drew a little skiff. In the boat stood a proud youth, holding a sword of gold in his right hand; a hunting horn was slung around his hips and upon one of his fingers he wore a costly ring. Before him he held a red shield with a silver escutcheon, upon which eight golden royal sceptres in form of lilies were held together by a brooch, upon which sparkled an emerald of great

purity and beauty. The youth's name was Elyas, and he came from a terrestrial paradise, yeapt by some Grail. When he had reached the shore at a spot below the castle he demanded to speak to the virgin.

She descended from the rampart immediately and coming down the hill she spoke kindly to the youth, whom she welcomed and invited to her castle. Many words they bandied and the youth seemed to please Beatrix. He told her that he had come to protect her land, to conquer her enemies and to put them to flight. To the virgin, however, it had been foretold in a vision that a man would arrive who would lead to victory all of her progeny. She began to love the stranger, who told her that he was destined to become her husband and had for that reason been sent by mission of the Lord after having safely passed through numerous dangerous adventures. Their offspring would become a great and exalted race, who would gain many victories through noble deeds of valor.

He warned Beatrix, however, that she should never ask him of his descent or name, nor where he was born or whence he came, for, said he, as soon as you shall ask me after my kindred or descent at the same hour you will lose me and will never see me again. And he also told

her that his name was Elyas and that he was a knight. The virgin became desperately enamored of the handsome Elyas and took him for husband, for he was well built, fine of stature, almost a giant, and of great beauty of person, also a man of proud courage and at the same time kindly disposition. All of his adversaries he conquered in great victories, and soon became as powerful as he was well liked by princes and sovereigns, such like that the Emperor Theodosius made him a count and gave him Cleve as fief for himself and his kin. Thus this Count Elyas became first Count of Cleve and remained so for twenty-one years.

With his wife Beatrix he had three sons, Derick, Godard and Conrad, and gave to each during his lifetime what he had destined for him. To the oldest son Derick he gave his shield, with the escutcheon, and his gilded sword, telling him that he was to become Count of Cleve, and he married him to a daughter of the Count of Henne-gau. To Godard he gave his horn, and effected through marriage, and with the assistance of princes, that he became Count of Lyons. To the third son he gave his ring,

and provided in like manner that he became Landgrave of Hesse. These three sons also were forbidden to ask after their sire's pedigree. But one night, when Count Elyas was talking to his wife about the future of their sons, Beatrix in an unguarded moment allowed the question to pass her lips: "Sir, should you not want to tell your children whence you came?" and then her husband left her and she never saw him again. Over this she became despondent and died in the same year.

You will notice the vast difference in the telling of the legend by the old historiographer, and the substance of the libretto of "Lohengrin" as constructed by Richard Wagner.

Cleve also boasts of a monument of the Knight of the Swan, erected over a fountain upon the little market square. This, however, is of modern sculpture, and represents Lohengrin without a beard, such as we see him in drawings by Prof. Ritter Ed. von Steinle and V. Statz, and as under Cosima Wagner's stage management he was only allowed to appear at Bayreuth. The swan upon this monument, by the sculptor Custodis, of Cologne, looks more like a big goose than the noble bird which it is meant to represent, and the four sides of the fountain are decorated with the likenesses of Beatrix and her three sons, which, of course, sprang entirely from the imagination of the sculptor. The work as a whole has only little more artistic than historic value.

* * *

The first musical event I attended after my return to Berlin was a performance of "Die Meistersinger" at the Royal Opera House, which had also received my last visit before I left for the Rhine. On the latter occasion it had been the first night of the "Nibelungen" cycle which had claimed my attention, and in both performances, the one of "Rheingold" and that of "Die Meistersinger," it was an artist new to Berlin who deserved especial mention. I speak of Nebe, formerly of Karlsruhe, now a member of the Berlin Royal Opera personnel, and whom I had previously heard also at Bayreuth.

His Alberich did not impress me so greatly, for it had not the forcefulness, especially in its most dramatic episode, the curse of the ring, that was displayed by Friedrichs, for instance, in this role. Nor did the voice sound sonorous or unforced in the big Berlin house, to which the artist evidently was not accustomed, and with the acoustic peculiarities of which singers as well as listeners have to become familiar before the former can do justice to themselves and the latter to their surroundings. I have noticed this frequently before, and was not astonished therefore when I found Nebe's Beckmesser vocally, as well as in point of powers of characterization, a vast improvement upon his Alberich, and thus justified the high reputation that preceded him from Karlsruhe and Bayreuth. But there was another newcomer in the cast, a "guest," who is trying for the difficult task of replacing for us the late Betz, whose memory, however, will and can never be effaced by anyone else in the hearts of Berlin's Royal Opera House habitués.

In this instance it was Herr Theodor Bertram, a baritone, for the possession of whom Munich and Hamburg nearly fell to waging war, if it had not been for the fact that the artist himself had to undergo a legal war about the wages he had drawn from Hamburg in advance, and thus eluded both cities. The gainer was Berlin, for after Mrs. Moran Olden, Bertram's wife, had satisfied the court and the Hamburg Opera House directors by the return of the advanced money, Bertram sang here at the Theater des Westens last season and is likely to become a member of the Royal Opera House for the present and succeeding ones. He is vocally an artist who has learned a good deal, and he has a noble, voluminous, as well as widely compassed organ. In the way of conception, however, his Hans Sachs was lacking in individuality. He gave the part vividly and pleasingly, almost too youthfully, and with a certain sprightliness which does not quite agree with the jovial, but always dignified, character of the philosophic shoemaker-poet. He also employed more stinging sarcasm than good-natured humor, as intended by Wagner, in Hans Sachs' treatment of the irascible Beckmesser. Otherwise, however, Bertram was a very pleasing, if not exactly a very deep, Hans Sachs.

Both newcomers, Nebe and Bertram, could not successfully vie with the remainder of the cast entirely belonging to the house personnel, which shows that the often chided Berlin Royal Opera House cannot, after all, be so bad, for certainly a more all around satisfactory performance of "Die Meistersinger" I have not heard for many years, with the single exception of the quintet, which pearl in the setting of the work unfortunately was not at all polished and was completely spoiled in ensemble. Richard Strauss conducted, and the Royal orchestra behaved superbly under his baton. Miss Hiedler, as Eva, and Mrs. Goetz, as Magdalena, were matchless. Ernst Kraus was in good voice, and acted the part of Walther in unusually chevaleresque style. Knuepfer, as Kothner, could not easily be surpassed, and even Sommer, as David, although he could not successfully vie with Lieban, who

counts that difficult part among his most inimitable and artistically finished ones, was far better than I had dared to anticipate.

* * *

Director Hofpauer is running opera at the Theater des Westens upon the plan which he operated so successfully during the latter part of last season, viz., by alternating in his repertory opera and operetta. Of the former class he produces mostly well-known works, such as "Freischütz," "Barber of Seville," "La Dame Blanche" and the like, for which he has to pay no authors' royalties, and the performances, which are being before fair-sized audiences, are said to be above the average in merit of reproduction. So far I have had no chance yet to attend any of them.

On the other hand I found time for an act of "The Beggar Student," which justly most popular operetta of Milloeker again demonstrated its old drawing powers, as the house was well filled and evidently also well pleased. The performance was a gay and lively one in every respect, and if one did not mind a few hitches in the ensemble, which were, however, not all too disturbing, it might be termed an artistically superior one. Miss Lucie Engelke, who had pleased me much in Rhodope some weeks ago, again displayed as Laura a pure soprano voice of good quality and considerable compass, the part being, as you will remember, a rather high one for an operetta role. Coloratura, however, seems to be as yet not the strong side of Miss Engelke's vocal art. The remainder of the cast, of whom Steffens again deserved the most praise for his well sung and delivered part of the bombastic Ollendorff, was the same as heretofore. Kapellmeister Saenger conducted with spirit, and yet with circumspection. The costumes were gorgeous, and the scenery very beautiful, both far beyond what one is wont to see in operetta productions in Germany.

* * *

The Ferenczy Operetta Company, which held the boards with the successful "Geisha" at the Theater des Westens

before Hofpauer resumed his opera undertakings, has now gone to the Central Theater. There they are now trying their luck with another work of Mr. Jones, which, however, seems to be neither as good nor as much of a drawing card as the "Geisha" has proved. You have all seen and heard "The Greek Slave," while I have not so far had that pleasure, and hence you are in a position to know more about it than I could write without drawing largely upon my turgid imagination.

In the cast, besides the old standbys and the pretty little Mia Werber, is a new and young operetta diva, Miss Walden, who is reported to be a "stunner."

* * *

The case of the lawsuit between the Wagner heirs and Director Gregor, of the combined theatres of Barmen-Elberfeld, which the court decided in favor of the latter, and which case was editorially touched upon in THE MUSICAL COURIER number just received, calls for some further comment.

For the usual sacred concert given on the official day of atonement or repentance, set by the German Government, Director Gregor had acquired from the firm of B. Schott's Soehne, Mayence, the publishers of "Parsifal," the material for the third act of Wagner's work, and this third act was then produced in its completeness by the orchestra, and with the vocal artists representing it, upon the stage in full costume, not in evening dress, as has been done before in concert reproductions of fragments from "Parsifal." By the agreement between Herr Von Gross, as representative of the Wagner heirs and the publishers, Messrs. Schott, the latter, after Wagner's death, had only the right to sell music from "Parsifal" for the performance of fragments at concerts. After the said reproduction of the third act complete at Elberfeld, the widow of the Tonsetzer Richard Wagner, Cosima, née Liszt, and the polytechnician Siegfried Wagner (as the judgment of the court has it) brought complaint against Director Gregor for violation of the author's rights, asking at the same time for damages. The Elberfeld court, however, decided

in favor of the plaintiff, setting forth in its judgment that after Wagner's own views there existed no art which was self-sufficient, or could operate perfectly as an art, unassisted by other arts; that the arts should co-operate together, and should form one family in which each member must hold equal rights.

In his pamphlet on "Opera and Drama," the court said, Wagner had largely dwelt upon this identical subject and had maintained that music alone was not the mainstay of his art works, but should stand side by side with histrionic action and scenery. In the word "performance," therefore, especially in the Wagnerian sense, was incorporated the idea, and such could be applied only with regard to a reproduction of "Parsifal," that the action of the play was presented to the beholder in conjunction with the music.

This judgment evinces considerable common sense on the part of the court, and also demonstrates the fact how deeply the judge went into the study of the case to be decided. The decision made the Wagner family mad, and as is frequently the case when people are furious, they act not in the wisest of manner. Their "revenge" is the boycott of Director Gregor, to whom they deny the rights for further performances of Wagner's works. This, of course, will lead to renewed lawsuits, but in the meantime the inhabitants of the valley of the Wupper will have no Wagner opera, and the Elberfeld Theatre will be opened this season with a performance of Goetz's "Taming of the Shrew."

* * *

During a prolonged interview with Director Henry Pierson, of the Royal Opera House intendency, I learned that the rehearsals for Peter Cornelius' "Barber of Bagdad" have advanced so far that the work as first novelty of the season will soon be brought out under Richard Strauss' baton. The next new work intended for production is Hans Pfitzner's opera, "Der Arme Heinrich," with Kraus in the title part. In newly studied reproduction we are to have Berlioz's "Benvenuto Cellini," and Massenet's "Werther" will be the first work of the French composer to be given in Berlin in the course of the

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season. Privy Councillor Pierson's visit to Berlin will also result in a probable first production at the Royal Opera House of Reyer's "Salambo," while the director found the much praised opera "Louise," by Charpentier, too local, too "Parisian" for suitable adaptation for the German operatic stage.

Marcella Sembrich will open under the management of her husband, Professor Stengel, a short stagione of Italian opera at Kroll's on October 20. The work selected for first performance is Donizetti's chef d'œuvre, "Don Pasquale." The conductor will be Beignani, who will shortly arrive here with a chorus from Milan, while the orchestra is to be selected from the forces of the Berlin royal theatres. Nothing is said as yet about the other members of the solo personnel, which means, of course, that Marcella Sembrich will be the principal and perhaps the only "star" of the stagione.

Albert Kutzner, a young tenor, whose voice attracted attention at the recent Cologne Conservatory examinations, has been engaged for the Berlin Royal Opera from September 1, 1901, on.

The Baroness von Cederstrom, better known to the

world at large as Adelina Patti, is at the present moment in Berlin, where she is stopping at the Palace Hotel.

Novelties proposed for first production at the Theater des Westens during the winter season are Joncières' "Johann von Lothringen" and Puccini's "Manon."

The city council of Berlin has voted the sum of 12,000 marks necessary to complete the amount of 80,000 marks, which represents the costs for the proposed triple monument to Haydn-Mozart-Beethoven, which will now soon be erected in the Thiergarten.

Numerous and interesting were the callers at the Berlin office of THE MUSICAL COURIER in the course of the last few days. The exchange of artists between Germany and America and vice versa, which latter has set in to an appreciable extent only during recent years, has brought to this country no more important artist than Leopold Godowsky, about whom I have read so much in these columns, but whom I had not heard or seen since he came to New York a mere lad of fifteen just fifteen years ago. It would be carrying the just now very dear coals to Newcastle to tell you of the technic with which he flabbergasted me, although he "had not practiced for four months." How the dickens must he play when he has practiced! Well, we shall probably have a chance to hear it during the coming months in Berlin and Leipzig, for great efforts are being made to secure for the late comer a possibility of appearing with orchestra and perhaps also in recital, although everything is so overcrowded that neither a hall nor an orchestra could so far be procured for Mr. Godowsky, should he want to give a concert of his own in Berlin before January 1, 1901, while later on he will have to return to New York to fulfill American concert engagements. Mr. Godowsky is accompanied by his charming young wife, a New York lady.

Prof. William M. Semnacher, director of the National Institute of Music, of New York, and teacher of the talented Silberfeld children, as well as of Miss Stella Newmark, called, together with his family. So did my old friend Bernardus Boekelman, who is on his way to New York by this time. Johannes Werschinger, the blond

bearded conductor of the Hoboken Quartet Club and several other vocal societies, was another visitor. So was Henry Metzger, of New York, and Hugo Kaun, of Milwaukee, who will be heard here in chamber music performance of works of his own, and whose symphony is also to be produced in Berlin in the near future. Schirner, the auburn haired technician and piano pedagogue, who has settled in Friedman; the two Visanskas, brother and sister, of whom the latter played her Barcarolle for Godowsky, to his apparent delight. Miss Louise Freyhofer, a piano student, from Cleveland, Ohio; Mrs. Carl Busch, from Kansas City, with Miss Gertrude Hein, from the same place, both pupils of Teresa Carreño, called, and so did Moritz Mayer-Mahr, the eminent piano virtuoso, and Otis B. Boise, the still more eminent teacher of harmony and composition. Of my colleagues and fellow brethren of the critical quill Heinrich Neumann, of the *Lokal Anzeiger*; Max Loewengard, of the *Börsen Zeitung*, and Albert Werkenthin, of the *Berliner Zeitung*, were visitors at this office, altogether keeping me pretty busy during the past few days.

O. F.

R. J. Winterbottom.

ROBERT J. WINTERBOTTOM, organist of St. Michael's P. E. Church, has opened a school of music at No. 229 West Ninety-ninth street, in which will be specially taught the arts of piano and church organ playing. A large three manual organ of fine tone will be available for use in the instruction of organ students, and all pupils will have the privilege of attending a weekly class in sight reading. Concerts will be arranged at regular intervals, so that students may have the opportunity of overcoming the natural disinclination toward playing before others.

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J. Bond Francisco, the celebrated painter, of Los Angeles, Cal., whose specialty is the reproduction of Pacific Coast scenery, was in New York for a few days recently with some of his paintings, which were much admired by art connoisseurs. Mr. Francisco is also a violinist of some note on the Coast.

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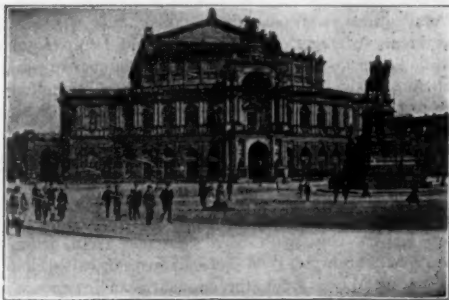
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FRANKLINSTRASSE 20, DRESDEN, September 28, 1900.

THE musical event of the week was an operetta, the joint work of Adele Osterloh and Heinrich Platzbecker, called "La bocca della verita," produced in the Residentztheater, which work, for both librettist and composer, turned out a grand success. Such spirit, such freshness, such grace and such gayety as reign in the sprightly composition are but seldom found united in words and music.

The work, which immediately took with the audience, decidedly is the best musical novelty heard of late here. As for the libretto, it bears the stamp of the hand of a master. Full of refined wit, humor, elegance of form and dramatic strength, it offers an exquisite foundation for musical treatment.

Frau Adele Osterloh, wife of Hofrath Osterloh, the physician, is well known in literary circles as one of the foremost among modern German novelists. She founded the plot on an Italian legend from the fourteenth century, concerning the "Bocca della verita" (the mouth of truth)—a stone head—attached to the front of the Saint Maria Church in Rome. In criminal affairs of doubt the head was consulted as an oracle, and the delinquent was tried by putting his hand into its open mouth. If guilty, his hand was bitten off; if not, the mouth did not shut. Upon this story, which forms an agreeable exception to operetta plots in general, as being neither vulgar nor equivocal, the effective subject is built up. Being perfectly decent, it is, however, not dry, and though harmless, it is full of life, grace, coquetry and poetry.

The feature of the music goes in the same direction. It is light, bright, melodic, revealing true sentiment in the love scenes and the serious parts. Above all, it is a creation, borne of inspiration and swing. The work was well staged and partly well performed, Fräulein Poldi Gersa and Herr Schuler, the tenor, carrying off the palm. The representative of the young wife was not yet equal to the role. Great enthusiasm prevailed and the authors were recalled several times.

I do not know whether my readers ever happened to come across a lately published work called "Franz Liszt, ein Lebensbild," by Eduard Reuss. If not, I eagerly recommend it here as a literary production of note. As there is always that in every man's work in art or life that bears the indelible impression of his character upon it, so this Liszt study, as well, by Herr Reuss makes us respect and appreciate not only the artistic profile of the world's greatest pianistic genius, as drawn by him, but also the author's idealism, his lofty views and the eloquence of his style. We behold a distinctly outlined portrait of the master, his life and his life's work, his sufferings, his joys and his unrivaled successes.

Great attention is paid to the mental development of Liszt's character and the influence made upon him by works of renowned thinkers, such as Lammenais, Saint Simon and others. Especially the doctrines of the former are so impressive that I feel tempted to quote part of them: such as "Ein jeder Mensch komme einmal dahin dass er sich entscheiden müsse, Später unterliege er dem Joche des Schicksals, das er sich selbst geschaffen. Er seufze in dem Grabe das er sich selbst gegraben, ohne den Stein davon wegwälzen zu können. Darum müsse er einmal ernstlich

wollen, um seinem Leben einen festen gehalt zu geben," &c. Hard lines to live through, but inevitable. Liszt's personal relations to the Countess Marie d'Agoult, the mother of his children, as well as to the Princess Wittgenstein and other ladies of distinction, are touched upon as serious matters of fact. All in all, it is a book which one does not like to put aside before having read it through. It is edited by Carl Reissner, of Leipzig.

At the Court Opera several young singers made their débuts, marked by stage fright, footlight fever, and more or less successful attempts to do their best. None of them proved sufficient for the demands upon Dresden opera singers as yet. A complete Wagner cycle (except "Parsifal") has had its run lately. Of these representations I only attended the "Siegfried" performance, which in every direction was a model one. Great enthusiasm prevailed, both on the stage and with the hearers, an enthusiasm emanating not only from the power of the glorious work itself, but also from the congenial reproduction by the part of the artists under Von Schuch's beat. Mime's role was given to perfection by Lieban, of Berlin. His intelligence, his excellent enunciation, and the sharpness of outline by which he delineates the character of the dwarf outshone the characterization of all his predecessors in the part. The grand climax worked up by Schuch, the orchestra and Malten in the third act by the words, "Heil dir Sone. Heil dir Lich," was overpowering in its artistic grandeur.

About the "Lohengrin" night, given in celebration of its fiftieth anniversary, the reports in the dailies brought forward reminiscences and anecdotes connected with the work. The best was given by the critic of the *Neueste Nachrichten*, who revealed interesting information as to the place where "Lohengrin" was first sketched, namely, in Gross Granpa, a remote little rural village near the summer residence of the royal family, Pillnitz-on-the-Elbe. In this same village Wagner once took refuge to recuperate from his bodily weariness and mental cares. There he wrote the following to a friend (Gaillard): "Here I am, thank God, rusticated, hoping to forget all about the city, the theatre, the opera, and the opera management," &c. Nevertheless, he there not only sketched but worked out the greater part of "Lohengrin." A lively description of the country house is given by one of his Dresden friends, G. Kietz, who often visited there on Sundays. In the year 1894 a marble plate was attached to the house, with the following inscription: "Für diesem Hause entwarf Richard Wagner, im Sommer 1846, die Musik zum 'Lohengrin.'" Since the publication of these notes the little place Gross-Granpa has been made the object of excursions by the enthusiastic Wagnerites of Dresden. It is reached best by taking the boat to Söbriegen, the landing place next to the Pillnitz station, from where a shady path leads straight up to the village.

The "grand prix" awarded THE MUSICAL COURIER at the Exposition in Paris was noticed by Ludw. Hartmann in words of sympathetic recognition in his paper, the *Neueste Nachrichten*, a Dresden daily with the largest circulation in Saxony.

The next novelties at the Royal Opera will be Eugen d'Albert's "Kain" and "Die Abreise." Many interesting new compositions will be brought out by the Royal orchestra in the symphony concerts, among them a "Suite," by Tschaiowsky; "Vasantasena," by Halvorsen; "Episodes," by Sinding; compositions from Napravnik and Goldmark, a suite by Adolf Gunkel, a symphonic poem by Leo Blech, &c. Among the soloists is Emil Sauer, who will play his own concerto, which has been so favorably commented upon in this paper. A. INGMAN.

Musical Didn't Succeed.

TOPEKA, September 30.—The musical jubilee given here last week was not a financial success. The jubilee was gotten up to raise \$3,600 to pay for the seats in the new Auditorium. The receipts for the week aggregated only \$3,600, while the expenses footed up \$3,200. This only left \$400 profit. Some other plan must now be devised to raise the additional \$3,200 to pay for the seats.—Kansas City Journal.

Minnie Tracey.

THE front page of this issue of THE MUSICAL COURIER presents the portrait of Minnie Tracey, an American artist, who has made many successes in Europe on the operatic stage, and who is one of the leading artists of the Grau-Savage Company.

Miss Tracey is a member of the well-known Albany family, and has spent a number of years in study in Paris. Her repertory embraces the leading dramatic soprano roles, which she has sung in France, Spain, Switzerland and Italy. Her work on our Metropolitan Opera stage must necessarily be of the greatest interest, as she represents one of the type of American singers who are destined to replace the foreign operatic polyglot singers by singing in English—a language our people understand.

Miss Tracey will make her début at the Metropolitan Opera House next Monday evening in the title role of "Aida."

Mildenberg-Smock Recital.

ALBERT MILDENBERG, pianist, and Hobart Smock, tenor, gave a joint recital at Johnstown, N. Y., on September 19, which attracted all of the fashionable people in the vicinity. Artistically, socially and financially the affair was a success. The following attractive program was presented:

Allegro de Concert.....	Liszt
Etude	Chopin
Des Abends (The Evening).....	Schumann
Warum? (Why?).....	Schumann
Albert Mildenberg.	
Rosenweige	Von Flieitz
Anathema	Von Flieitz
Nocturne	Barnes
When We Are Parted.....	Joyce
I'm Wearin' Awa'.....	Footie
Hobart Smock.	
Nocturne	Liszt
Gavotte (old style).....	Gluck-Brahms
Impromptu	Schubert
Rhapsodie	Liszt
Mr. Mildenberg.	
Ich Liebe Dich.....	Mildenberg
So Dear a Dream.....	Mildenberg
The Message.....	Mildenberg
A Thousand Thoughts.....	Mildenberg
Mr. Smock.	
Prelude and Andante.....	Mildenberg
Berceuse	Mildenberg
Waltz Impromptu.....	Mildenberg
Mr. Mildenberg.	
'Longshoreman Billy.....	Chetham
Heart of a Sailor.....	Adams
Daphne's Love.....	Ronold
Mr. Smock.	

In its report of the concert, the *Johnstown Daily Republican* referred as follows to Messrs. Mildenberg and Smock:

The program was rendered by two of New York's favorite musicians, namely, Hobart Smock, tenor, and Albert Mildenberg, pianist, and their efforts completely captivated the critical audience present. The opening number was a series of selections by Mr. Mildenberg, who furnished two other numbers in a similar manner. The skill with which the artist traveled over the keyboard was a musical revelation, and the beauties of the piano were brought out with telling effect. His interpretation of the works of the leading composers was fully in keeping with thorough study, and his productions were characterized by an artistic finish which is seldom heard. In rendering either the soft or more brilliant passages he was equally proficient, and he possesses a delicacy of touch as well as firmness which are worthy of the great artist that he is. Each number was heartily encored, to which he responded. Mr. Mildenberg rendered several of his own selections, and some of his songs were sung by Mr. Smock, which took with the audience quite as well as those of the older composers.

Mr. Smock also rendered three numbers on the program, each number representing several songs, and his selections were received with much enthusiasm. It is seldom if ever that a Johnstown audience becomes more carried away with an artist than it was with Mr. Smock. His grand, robust tenor voice rings out with a power and richness which sends a thrill of delight through its hearers and possesses a baritone quality, which adds a fullness of tone not often found in a tenor voice. Mr. Smock's rendition of Mr. Mildenberg's productions were particularly enjoyable and were heartily encored.

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News of the Musical Clubs

Professor Crosthwaite will organize a chorus at Hastings, Neb.

V. A. Cruse is president of the Denton (Tex.) County Singing Association.

The Arion Glee Club, of Trenton, N. J., has begun rehearsals for the season.

The Woman's Musical Club, of Wheeling, W. Va., opened their season September 28.

The season for the Polyhymnia Club, of Saginaw, Mich., opened with the first rehearsal October 1.

The Twentieth Century Club, of Tamaqua, Pa., held a musical and literary entertainment on the 2d.

The Treble Clef Club, of Milwaukee, Wis., will give a series of free concerts for the poor this winter.

Miss Amy Leavitt has resigned the directorship of the Ladies' Columbian Glee Club, Washington, D. C.

A vocal club of mixed voices is being organized by W. J. Sheehan, at Buffalo, N. Y., for the study of part songs.

The Musical Club, of Newark, Ohio, held its first meeting of the season in September, with Miss Josephine Veach.

A new musical organization has been created in Rochester, Minn. It is a mandolin club under the name of the Khaki Club.

The Glee Club, of Jersey City, N. J., which is such a successful part of the work of the Woman's Club, has begun its regular rehearsals.

The Amar Quartet, recently formed in Springfield, Mass., consists Mr. and Mrs. John F. Ahern, Mr. and Mrs. Harry Reed and Mrs. W. P. Mattoon.

The second meeting of the Glee Club was held September 25, at the home of the leader, Mrs. Garwood Ferris, 820 Montgomery street, Jersey City, N. J.

At Manistee, Mich., the first meeting of the Lakeside Club has just taken place. Miss Gail Gardner sang, Miss Maud McBurney, of Cadillac, was the accompanist.

The Schubert Society, of McKeesport, Pa., has a full enrollment, is practicing each Monday night, and has already commenced preparations for its first concert.

The members of the Clio Club received at their annual reception and reunion September 27 at the residence of Mrs. J. S. Mathewson, 3124 Portland avenue, Minneapolis, Minn. Mrs. Ma.hewson, assisted by the president of the

club, Mrs. C. M. Van Wert; the ex-presidents, Mrs. T. K. Gray, Mrs. James Woodford and Mrs. H. E. Ladd, received the guests.

A concert was given by Mr. Wilder's orchestral club in the Grand Opera House, Littleton, N. H., on Thursday evening, October 4.

The work of the Schumann Club, of Saginaw, Mich., is progressing finely, and this organization will present some of its best oratorio work this season.

The Choral Union, of Newburyport, Mass., held its first rehearsal for the season in Corliss Hall on the 1st. Rehearsals were begun on Haydn's "Creation."

The first concert in the series of popular entertainments under the auspices of the Providence, R. I., Choral Union, will be given at Infantry Hall on Saturday evening, October 13.

Professor Wimberly, Miss Elizabeth Sarvey, Miss Nettie Vroom, Miss Minnie Scofield and Mrs. E. L. Johnson gave the program at the Apollo Musical in Waterloo, Ia., September 26.

A musicale was held at 158 Whitehall street, Atlanta, Ga., on September 20, under the auspices of the Woman's Co-operative Association. Mrs. Charles Sheldon arranged the program.

The American Glee Club, of Atlantic City, N. J., has nominated officers as follows: President, William Wieland; vice-president, William Rutter; secretary, John J. Griffin; treasurer, Harry Parsons.

The Buffalo, N. Y., Orpheus have begun rehearsals for the season. On the 2d a meeting of the officers and necessary committees was held, when the full program for the season's work was made out.

Mrs. J. N. Millen, of Duluth, and Miss Edwina Uhl, of Grand Rapids, both pupils of Professor Hahn, of Detroit, Mich., played before the State Federation of Women's Clubs, the former in Minnesota and the latter at Milwaukee.

The board of directors of the Nyack, N. Y., Musical Society have decided to give "The Two Advents," a cantata by G. Garrett, some time after the holidays. The first rehearsal was held on Thursday evening, October 4, in the Presbyterian chapel.

The members of the Algonquin Club, Brewer, Me., are forming a banjo, mandolin and guitar club, to be composed of members of the club. Several of the members were members of the Brewer Mandolin Club, a former popular musical club of Brewer.

Mrs. Harry A. Tucker's Orchestra has organized for the season at Ware, Mass. Mrs. H. A. Tucker, conductor and first violin; Mrs. Frederick Sheldon, Springfield, second violin; George Huck, cornet; John Manning, clarinet; Miss Alice Foster, pianist.

A meeting of the glee and instrumental clubs, of Syracuse (N. Y.) University has just been held for the purpose of reorganizing and electing a manager and leaders. Last year the clubs did not organize until late in the fall, and were considerably handicapped because of this fact. The musicians are showing unusual interest in the organization this fall. E. Russell Sprague, leader of last year's Mando-

lin Club, expects to leave next week for Philadelphia. W. J. Henry, manager of last year's clubs, is a candidate for re-election.

The fourth and last special meeting of the Ladies' Musical-Literary Club was held in September at the residence of Hon. and Mrs. D. E. Voris, Marion, Ia. About fifty members and invited guests were present.

Mrs. Maud Peters Ducker, of Fort Worth, Tex., was invited by the City Federation of Clubs of Dallas to sing on Woman's Club Day, October 5, at the Dallas fair. She was the guest while in Dallas of Mrs. J. H. Shelley.

Mrs. Edwin F. Uhl, president of the National Federation of Musical Clubs read a paper, written by O. B. Boyce, of Berlin, on "Musical Germany of To-day" before the College Endowment Association, Milwaukee, Wis., on the 1st.

The Ladies' Musical Club, of Bedford, Ohio, met in September at the home of Miss Taylor. The program was given by Mrs. W. Wallace, Mrs. John Freeman, Miss Taylor, Mrs. H. M. Gates, Mrs. Webb and Mrs. J. C. Tackentine.

The Apolia Singing Society, an organization recently formed in New Castle, Pa., is composed of young men, and they start out with bright prospects. The officers are as follows: Prof. T. J. Butler, president; J. W. Kearney, treasurer; Charles Snyder, secretary.

The Ladies' Matinee Musical, of McKeesport, Pa., has arranged for a business meeting of all of the members at the home of Mrs. A. T. Zellar, on Locust street, the object being to arrange a program for the year's work, appoint committees and transact other important business.

An enjoyable musical program was given at the first meeting of the Teachers' Club recently in Peoria, Ill. Miss L. Adelle Smith had charge of the numbers. Miss Smith sang, also Dr. Davison and Harry Bird, of Pekin; Frank Miller played a cello solo, and there were readings by William Hawley Smith.

The new board of directors of the Beethoven Männerchor, of San Angelo, Tex., held a regular meeting in September and elected the following officers to serve during the ensuing year: President, Ernst Steves; vice-president, Otto Koehler; secretary, W. G. Schuwirth, Sr.; treasurer, Adolph Dreiss. The musical director will be chosen later.

The examining committee of the Mendelssohn Club, Rockford, Ill., have just admitted three applicants for membership. They were Mrs. John Sweeny, of Janesville, pianist and organist; Mrs. Addison Bidwell, of Freeport, pianist and organist, and Miss Ethel Congdon, soprano soloist.

A musical club, made up of local lovers of the mandolin, guitar and banjo, has been organized at Sacramento, Cal., with the following officers: Director, Richard J. Carpenter; president, C. M. Goethe; vice-president, Miss Margaret Mackey; secretary, Lou R. Young; treasurer, Miss E. Wittenbrock; librarian, Miss Emilie Schmid; assistant librarian, Miss M. Waters.

The organization of a new choral society is projected at Bridgeport, Conn. The plan so far outlined is that the eight or nine church quartets in the city shall form the nucleus of an organization, for the purpose of giving such musicals or oratorios as may be determined upon. A

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committee, composed of Mrs. Davis, W. Robert Clarke, Arthur W. Jepson and Julian Sterling, has been appointed to enlist the active co-operation of every choir singer in the city.

The Whitestone, L. I., Musical Club reorganized September 27, with Alfred St. Clair as director. The club consists of Herbert Hess, Thomas Harper, Jr.; Frank Markley, Douglass Campbell.

Among the new teachers of music at the Wisconsin Conservatory is Hermann Zeitz, the violinist, who has returned to Milwaukee, Wis., after some years spent in other cities, among them Ann Arbor, Mich., and Quincy, Ill.

The Afternoon Musical Club, of Wilkesburg, Pa., met at the home of Miss Charlotte Atkinson, September 26. It was the first meeting of the season, and a program was given by Miss Ethel Hawthorne, Mrs. Means, Mrs. Fieger, Miss Mary Scott and Miss Bevin.

The Tuesday Morning Club, of Knoxville, Tenn., composed of musically inclined people of that city, are planning for an interesting year's work. A business meeting of the officers and program committee was recently held at the residence of Mrs. John L. Meek.

The Lewes, Del., Glee Club was organized at the home of Dr. J. B. Robinson last week, and the following officers were elected: President and leader, Thomas R. Ingram; secretary and assistant leader, Miss Alice Bingham; treasurer, Edwin Marshall; leader of orchestra, J. B. Robinson.

The Aschenbroedel Society, of Buffalo, N. Y., held a meeting in the clubrooms in the Teck Building September 25. The entertainment committee was given full power to arrange for the second entertainment of the Aschenbroedel's series, which will be given the latter part of October.

The Mandolin Club, just organized in Denver, Col., is composed of the following members. It was formed at the suggestion of James Bufford-Dougan: Edward C. Coffman, Alfred E. Yardley, Frederick Sidney Yardley, Clint Pedrick, Bart Pedrick, Bert Yardley, Edward C. Hanley, Jerry Chisholm, James Bufford-Dougan.

The Damrosch Society opens its season October 2 at its new quarters, 627 E street Northwest, Washington, D. C. The society's board of governors is as follows: President, George S. Cooper; vice-president, W. M. Mooney; recording secretary, J. Scharf; financial secretary, W. A. Domer; treasurer, George P. Tucker; librarian, Dr. C. J. Wallace, and James G. Traylor.

The Choral Club, of Orange, N. J., resumed rehearsals for the season September 24, in Masonic Temple, under the leadership of Ragnar Kidde. The officers of the club are: President, Frank H. Scott; vice-presidents, Frank Q. Barstow, Charles A. Boston, Irvin Cadmus, C. S. Campbell, Samuel H. Dodd, Paul F. Gerhard, W. Irving Scott; treasurer, Thomas Fenton Taylor; assistant treasurer, George H. Smyth, Jr.; secretary, Alden Freeman;

assistant secretary, Frank N. Hayter; librarian, William R. Britton. The club will give two concerts during the winter.

The Arion Club's twenty-fourth season will consist of three concerts, to be given as usual at the Pabst Theatre, Milwaukee, Wis., on December 20, February 14 and April 11.

The board of management of the National Federation of Musical Clubs, will meet in October in Cleveland, Ohio, where the next biennial will be held in the spring of 1901. The national and local boards will meet to arrange for this biennial, and the national board will perfect plans which will benefit the federated clubs during the coming season.

Four concerts will be given by the St. Cecilia Society, of Charlotte, N. C., during the coming season. The first concert will be held in the last week of November. Mrs. W. B. Ryder, the director, has been in correspondence with a number of musical artists, with a view of having them appear in Charlotte under the auspices of the St. Cecilia.

The first rehearsal for this season of the Arion Club, Providence, R. I., was held at Y. M. C. A. Hall on the 1st. Gounod's "Faust" was the work chosen for the first concert. The opera will be given as concert music, with a fine cast of soloists. The other plans for the season include Gluck's "Orpheus" and César Franck's "Les Béatitudes."

The Melba Chorus, a ladies' musical organization, has been organized at Boonville, N. Y., for the coming season, and has elected the following officers: President, Miss Anna M. Thorpe; vice-president, Mrs. E. J. Corser; secretary, Miss Blanche Reynolds; treasurer, Miss Irene Griffith; assistant secretary and treasurer, Miss Janette Burrows; membership committee, Misses Winifred Miller, Alice Freeman and Mrs. Evan Oldfield. The organization has a large and growing membership.

The first regular rehearsal of the Schumann Club, Saginaw, Mich., for the season of 1900-1901 was held Monday evening, September 24, in Brewer Hall. The director is A. W. Platte. The outlook for the coming year is very promising. The plan embraces a course of three subscription concerts. For two of these there will be miscellaneous programs, and for the third Haydn's oratorio, "The Creation," will be given. At Christmas time the club also purposes to give a complete performance of Handel's "Messiah." Charles W. Clark, of Chicago, has been engaged for at least one concert for the coming season.

The Women's Musical Club, of Burlington, Ia., is looking forward to a prosperous and successful year. Mrs. Cate Gilbert Wells, to whom so much of the club's success last year was due, will continue to hold the office of president. She will be assisted by Mrs. G. H. Higbee, the vice-president; Miss Florence Pilger, secretary, and Mrs. Carrie Eggleston, treasurer. The program committee, to whom falls the work of outlining the year's programs, consists of Miss Ottilie Mathes, chairman; Mrs. Thomas Wilkinson, Mrs. E. P. Eastman and Miss Anna Kreichbaum. The club will this year, for the first time, have two grand pianos, and members can practice any morning during the

week from 10 to 12 o'clock. The club gave its first musical Monday afternoon, October 1, at Linder's Hall, when Mrs. Ellen Crosby, of Chicago, gave a lecture recital, entitled "Music and Musicians." The second musical, October 15, will be given by Prof. Alfred Sommer, of Fort Madison, who is so popular in Burlington. He will bring Mrs. Harrison, of Fort Madison, as accompanist, and will be assisted by Miss Anna Kriechbaum.

The Washington, D. C., Philharmonic Orchestra is a new organization which will be organized in the immediate future. Mr. Santelmann will be the conductor, and the Marine Band will form the brass part of the orchestra, the string part being composed of the best string players in the city. Mr. Santelmann has set November 18 for the first public concert. George C. Henning, president of the Traders National Bank, is the treasurer. Paul Tidden will be the soloist at the first concert. As there will be no Boston Symphony Orchestra and no Baltimore Symphony concerts in Washington this winter, the time would appear good for a local organization to meet with good patronage. The Washington Philharmonic Orchestra will give three concerts during the season.

The outline of the work of the St. Cecilia Society, Grand Rapids, Mich., as prepared by the committees in charge, is as follows:

October 5, Miscellaneous—Mrs. J. F. Cramer, Miss Ross, Miss Lena Brown.

October 19, "Modern Composers"—Miss Viola Craw, Miss Cutcheon, Miss Grace Foote.

November 2, "Mozart and Haydn," with strings—Miss Henry Houseman, Mrs. E. E. Dryden, Mrs. Shinkman.

November 16, Schubert, "The Miller," cycle—Mrs. Kortlander, Miss Hilton, Mrs. A. Ed. Robinson.

November 30, "Sacred Music."

May 24, Cantata with strings—Mrs. F. D. Rovertson, Miss Buchanan, Miss McCoy.

June 7, Short miscellaneous program—Miss Schuster, Miss Brechting, Mrs. A. A. Holmes.

The rehearsal of the Buffalo, N. Y., Philharmonic Society, on the 3d, were held in Metropolitan Hall. The active membership has increased so greatly this season, it was decided at the last meeting of the society to secure larger quarters. The purpose of the organization is to study part songs, madrigals and some of the lighter operas. "Olive" and "Madame Favett" have been chosen for this season's work. The society already consists of eighty members. James C. Hall is the director of the organization. The officers are: M. Ryan, president; Miss Anna M. Morse, secretary, and Harry Simpson, treasurer. The music committee is composed of Mrs. Mullett, Miss A. M. Morse, Alfred Wamsley, Frank J. Meyers and James C. Hall. The society boasts of an efficient orchestra made up of members of the organization.

The third and last of the free organ recitals under the auspices of the Choral Union Committee was given at the Methodist Episcopal church, Glens Falls, N. Y., September 28, by Harvey D. Ingalsbe, assisted by Mrs. H. A. Ramsay and Walter Garrett. W. G. Merrihew, of Schenectady, has been engaged as director of the Choral Union for a course of twelve rehearsals and a concert to follow. Officers to serve for one year from date are: President, Rev. William O. Stearns; first vice-president,



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Carlos N. Sanchez.

CARLOS N. SANCHEZ, who recently opened a studio in New York, has discovered that his fame as singer and teacher is well established in this part of the world. During the first week of his New York teaching he received nine applicants, and eight of these at once began studying with him. Since then a number of other young singers have been booked for instruction.

Sanchez days in New York are Monday, Wednesday, Thursday and Saturday. Anyone desiring to consult him on those days may do so by calling at the Sanchez studios, 138 Fifth avenue.

E. J. Stark's Music in the San Francisco Temple.

E. J. Stark, cantor of Temple Emmanu-El, who by reason of his great vocal and musical abilities has gained a noted name, has for the past two months been ardently at work rehearsing with his choir the music for the high festivals. Most of the numbers were arranged and composed by Mr. Stark, who never falls back upon profane and secular music, but adheres to the devotional and other classic music appropriate to the house of worship. The first of these Hebrew holidays occurs next Monday, and services will be held in all the temples and synagogues. The choir of Temple Emmanu-El will consist of eighteen singers and an orchestra of twelve instruments will participate in the ensemble numbers. The soloists will be Miss Daisy Cohn, soprano; Mrs. Kelly, contralto; M. Jones, tenor, and S. H. Henley, basso. Mr. Sabin is the presiding organist at Emmanu-El, and Cantor Stark will conduct the various services. Besides elaborate compositions, the quaint strains of traditional melodies will also be rendered, which Mr. Stark has clad in modern garb, without destroying the original character. On the evening of the New Year's festival Mrs. Kelly will sing the offertory solo, and at the morning service Weber's "How Blest Is He" will be rendered by Miss Cohn. Mr. Stark's latest composition, "Loud the Swelling Anthems Rise," will also be sung at the conclusion of the morning service. This is an effective anthem for chorus and baritone solo, with orchestra and organ accompaniment. The cantor will sing the solo part.—Town Talk, San Francisco, Cal.

Mrs. Ratcliffe-Caperton.

Mrs. Ratcliffe Caperton has resumed her lessons at Ogontz School and at her studio in Philadelphia. Owing to the fact that her time is completely occupied in these two places, she will not open her New York studio this winter. All mail should therefore be addressed to Ogontz School, Pennsylvania, or 408 South Eighteenth street, Philadelphia, Pa.

Caroline Gardner Clarke.

A RECORD of Madame Caroline Gardner Clarke's work shows that she has sung with great success under the baton of the leading conductors of this country, as well as with the leading societies and clubs.

Her debut in oratorio was made under Carl Zerrahn, with Emil Paur she sang at seven Symphony concerts, appeared at the Word's Fair, and last season sang with the Thomas Orchestra at the music festival given in Asheville,

Chicago Music Hall, Chickering Hall, New York, and at two Worcester music festivals.

In addition to several recitals in Boston, Madame Clarke has sung in all the important New England cities and towns, all the large towns in Western New York; as far south as Asheville, N. C., and as far west as Chicago, Ill.

Madame Clarke was sent to the Woman's Congress at Chicago as Boston's representative soprano to bring out "Browning Songs," by Clara Kathleen Rogers. Mrs. Rogers has always been and still is Madame Clarke's teacher.

Among the well-known artists with whom she has been associated in concert and oratorio work are Nordica, De Pachmann, the late Amalia Joachim, Campanari, the late Mrs. Emil Paur, Mme. Helen Hopekirk, Mme. Aus der Ohe, Max Heinrich, Ethelbert Nevin, Clayton Johns, Carl Baermann, Maud Powell, Marie Engle, Mrs. Carl Alves, Tom Karl, Leo Schulz, Buonamici, Carl Faelten, Madame Sherwood, George Proctor, Wulf Fries, Corinne Moore Lawson, Mme. Szumowska-Adamowski and Mrs. H. H. A. Beach.

She has been a member of the Manuscript Society, of New York; an honorary member of the Chromatic Club, Boston; honorary member of Theatre of Arts and Letters, and one of the original members of the now well-known Thursday Morning Club, of Boston.

Madame Clarke commands the largest church salary in Boston, and has had flattering offers from New York churches.

It may be said that she is the only local singer who has ever been asked to sing at the New England Conservatory of Music.

Madame Clarke is under the management of Charles L. Yeung, New York. Her residence is in Trinity Court, Boston, Mass.



Photo by Marshall. Newton.

CAROLINE GARDNER CLARKE.

N. C., under the patronage of George A. Vanderbilt and Mr. McNamee. At other festivals, concerts, &c., Madame Clarke has been associated with Georg Henschel and Emil Mollenhauer, George W. Chadwick, Walter Damrosch, Otto Dresel, Hamlin (of Chicago), Dudley Buck, Jules Jordan; Kneisel, Adamowski, Kaltenborn and Dannreuther quartets. She has appeared before the Apollo Club, Brooklyn; Apollo Club, Cincinnati; Arion Club, Providence; Arion, Columbus, Ohio; Oratorio Society, Akron, Ohio; New York State Musical Association, Albany, N. Y.; Troy vocal and choral societies, Salem, New Bedford, and Ogdensburg (N. Y.) oratorio societies, at

Music at the Rainy Day Club.

AS chairman of the music, Mme. Evans Von Klenner presented an excellent program at the meeting of the Rainy Day Club, held last Wednesday afternoon in the chapter room in Carnegie Hall. Mrs. A. M. Palmer, the president of the club, occupied the chair. The musical numbers were especially enjoyed and warmly applauded. Interesting papers on "Hygiene," "Art" and "Literature" were read, and the usual members' conference followed. This was the order of the program for the day:

Violin solo—	
Romance	Wieniawski
Scherzo	Angela Diller
	Edward Manning.
Hygiene.	
	Dr. Jessie T. Bogle.
Vocal solo—	
The Wild Rose.....	Bruckner
Hungarian Song.....	Carl Fiqué
	Mrs. Katharine Noack Fiqué.
Art.	
	Mrs. Howard McNutt.
Piano solo, C minor Sonata.....	Diller
Andante and scherzo.	
	Miss Angela Diller.
Literature, Readings from the Repentant Magdalen.....	Fiske
	Mrs. May Isabel Fiske.
Vocal duets, four Tuscan Songs.....	Caracciolo
	Mrs. Fiqué and Mme. Olga Burgdorf.

The literary, art and scientific features at the meeting were presented by Mrs. Belle Gray Taylor, chairman of the program.

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35 AVE. BRUGMAN.
BRUSSELS, September 22, 1900.

EVERY year the opening of the season at the Monnaie is an event. This year even more than others, because with the new season we welcome two young directors recently elected to replace the old régime, who come forward with big projects for the future and all the ardor of neophytes. With all our heart we wish these two new directors, whose good will equals their talent and whose respective merits are for themselves as for the public a guarantee of future success, good luck.

In commencing the campaign to give anything than a repertory piece, more or less easy to mount, until the company should be reunited, accustomed to work together, "touch elbows," as one says in the regiment, was not to be thought of. A little more and it would have been "The Huguenots" chosen for the première, noted of old as being the eternal piece for débuts. "Aida," however, vanquished. We lose nothing in waiting, for in several days we will have our "rataplan." Less crowded in the distribution of character, this Egyptian piece of Verdi has only a quartet of dominating personages to offer us. It is enough, if they are good. The tenor de demi caractère, forte chanteuse, baritone and mezzo soprano.

The rest counts for little or nothing, without speaking of the spangled splendors of the ballets and of the scenery. The work is thus relatively easy to present. It is, moreover, an old acquaintance, of whom we do not have to give the small details. One word on the distribution of characters and the interpretation will suffice. In the first rank, as a brilliantly gifted artist, appeared Madame Litvinne. Her voice is superb, the plastic full of style. The role, which is often sung on a note too uniformly plaintive, tends to become monotonous; Madame Litvinne diversified it, brought out the oppositions of tenderness and melancholy, with as much sentiment as authority. Her partner, Rhadames, is an American tenor, Mr. Henderson, of fine appearance and solid voice, especially in the upper register. His cavatine of the first act classically said, without éclat and with sustained sound, gained the good opinion of the public from the first, which the ensembles of the second, the duos of the third and fourth acts largely confirmed. Is he, however, the tenor with vibrating "points d'orgues" and terrible chest tones? It is doubtful.

The baritone, Gaidan, who sang the furies of the King of Ethiopia, Amonasro, had a slight veil on his voice,

which seemed to paralyze his means. One will have to give him several days at the least for purity of voice in rendering him credit immediately for the intelligent comprehension of the artist. Madame D'Hasty, in the role of Amneris, showed a contralto voice of fine timbre and penetrating diction. The house was crowded. All that is "tout Bruxelles" and that is now in Brussels (it is true that the proportion is small) was reunited. Mr. De Mot, who is traveling in Italy for the present, did not assist at the opening. The college was represented, however, by Messrs. Lépage, Bruylant and De Potter. We remarked otherwise M. Alfred Mabilie, Madame Tournay-Détileux, Madame Philipson, &c. Several artists of the old troupe of the Monnaie came to hear their successors, Madame Armand, Mlles. Coulancourt and Milcamp among others. Pointed out also were the tenor Van Dyck and his wife. It was with real joy that all these people found themselves in this hall, so long deserted. There were hand-shakes, "what has become of you," the renewal of relations, flirtation and friendship. Among the innovations were the placing of the orchestra, newly arranged after the fashion in Bayreuth, and the beautiful new Italian curtain, opening in the centre. To quote from the *Guide Musical*, which describes this curtain as "a veritable symphony in red velvet, which rises and falls with grace, displaying its folds as a rain of arpeggios on a perfect chord."

Friday night, début of the comic opera troupe, "Lakmé." This work of Delibes, full of measured and elegant inspiration, with its exotic and ingenious perfume, its graces and its always delicate writing, offers propitious ground for the evolution of a comic opera troupe. The occasions for hearing "Lakmé" have not been scarce for a long time, even to the point of retaining too precise recollections of this opera. But the public finds agreeable musical impressions each time, and at the same time immediate indications as to the talents "de genre" and "demi caractère." These form a contrast with the strong voices and dramatic éclats of grand opera. Both are equally necessary for the interest and success of the repertory.

We find ourselves in Mlle. Thiéry before one of the most charming Lakmés it has ever been our good fortune to hear or see. Cute, of captivating beauty, she rendered the ingénue child-like grace of the heroine with much art and finesse. The voice, clear and pure, rises on high and is maintained by a perfectly clear diction. It would be difficult to realize in more perfect fashion this exotic goddess, a touching poetical figure, which even the descriptive pen of Pierre Loti might envy. Leon David, the new tenor, is endowed with a young and charming voice, which carries without any effort. The role of Gerald suited him admirably. Mr. David's acting is, moreover, sober, distinguished and of remarkable ease. After every act great success for Gerald, three and four times recalled. Mr. Badiali acquitted himself with zeal and humor in the unthankful part of Frédéric. Mlle. Maubourg was graceful in the role of Malinka; Mlle. Montmain much at her ease in the short part of Rose, while Madame Tablairoles and Mr. Forgeur completed the cast of "Lakmé." Again it is to Sylvain Dupuis, the really remarkable chef d'orchestre, to whom reverts the honor of having presented this opera in such remarkable fashion. The orchestra and choirs were perfect in ensemble, tenue and rhythm. The interest did not languish a moment, and Sylvain Dupuis infused color, accent and a musical perfume into this score, whose in-

terest resides principally in the picturesqueness of the surroundings, the exotism of the music and the magic of the scenery. Since then we have heard "Mireille," with Madame Thiéry and M. David, both sustaining the good impression made in "Lakmé." "Hamlet," in which M. Mondant and Mme. Lalla Miranda presented themselves, but which was not a great success, and "The Huguenots," with Madame Litvinne, Madame Miranda, Mr. Henderson, Mlle. Maubourg, Messrs. Vallier, D'Assy and Gaidan.

This week it was "Faust," the popular and productive opera par excellence, which was given. The execution of Gounod's work had been confided to the comic opera company. Madame Miranda replaced Madame Thiéry, slightly indisposed, in the role of Marguerite. The charming artist, taken by surprise, and not having been able to rehearse, got through very well, and from a vocal standpoint was entirely satisfactory. We will not say as much from the dramatic point of view. M. David had some very good moments as Faust. His souple and pretty voice gave us a really young Doctor Faust. What is more, Mr. David has sentiment, which precious quality he used to good advantage on the boards. Big success for Mr. D'Assy as Mephisto. His voice was vibrating, very metallic, and he finely represented his character. Mlle. Maubourg was an interesting Siebel, and charmingly sang the romance in the second act, so much of a favorite among young girls. M. Badiali took the part of Valentine in a very creditable manner. Wednesday they announce "Samson and Delilah," with Madame D'Hasty and M. Dalmorès. Saturday, "William Tell."

François Rasse, a young composer of talent, who has just undergone a most serious operation, has almost entirely recovered, and starts in a few days for Paris, from where he continues his voyage for his Prix de Rome, which he received last year.

Albert Zimmer, the young violinist, who, it will be remembered, was the able professor of violin at the Musin School in New York and made such great success with his quartet here in Brussels last year, has returned from a well merited vacation in Scotland, and is already beginning his regular work among his many pupils. He will also do a good deal of concert work this season, playing, among other engagements, at the sixth Ysaye concert.

Anthony Dubois, a talented young musician, violinist of great merit, playing second violin in the Zimmer Quartet, is the new chorus director at the Monnaie, and is to be greatly congratulated on his good work. The choruses, for Brussels, are excellent, which could, unfortunately, not be said before, and we hope under the direction of this able young leader to see them arrive at even a still greater perfection and ensemble.

Arthur de Greef, who has remained in Brussels during the summer season to superintend the construction of his new home, has resumed his duties at the conservatory and also his private lessons. He played recently at the Salle de Concert at the Paris Exposition, the program being: "Variations Sérieuses," Mendelssohn; two pieces of Scarlatti-Bach, a morceau of Grieg and Rachmaninoff, and Liszt's Polonaise in E flat. He had a great success.

Emile Bosquet, pupil of De Greef at the conservatory, is much to be congratulated upon having won the Rubin-

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stein piano prize of 5,000 francs out of thirteen competitors. The concours took place in Vienna, where they think they know all about piano playing, which reflects so much the more credit upon the work of this brilliant young pianist. A real musician, with sterling qualities, we expect great things of him in the future.

The Symphonic Society of the Ysaye Concerts, in a circular recently issued, informs the public that they will give a series of six concerts, preceded by general rehearsal, during the winter season. These concerts will take place at the Alhambra on the following dates, with the concours of the following artists:

First Concert October 27 and 28—G. Fauré and A. de Greef, Requiem of Fauré, with orchestra and chorus.

Second Concert November 24 and 25—Madame Gulbranson, of the Royal Berlin Opera.

Third Concert December 29 and 30—Ferruccio Busoni.

Fourth Concert January 19 and 20—Eric Schmedes, of the Imperial and Royal Viennese Opera House and of Bayreuth.

Fifth Concert February 16 and 17—Under the direction of Félix Mottl.

Sixth Concert April 20 and 21—Mme. Camille Landi, cantatrice, and Albert Zimmer, violinist.

The concerts will be directed by Eugène Ysaye.

The direction proposes to organize three extraordinary concerts, the projected dates being:

February 2 and 3—Violin recital, with orchestra, by Eugène Ysaye, the orchestra to be directed by Sylvain Dupius.

March 10 and 11—Wagner concert, under the direction of M. Mottl, with the concours of artists from Bayreuth.

May 4 and 5—Modern French compositions, directed by Vincent d'Indy and Guy Ropartz. Among the new works to be produced are the Requiem of Fauré, with chorus and orchestra; Symphonie Inédite, of G. Huberti; Sixième Symphonie (ut mineur), Glazounow; Symphonie (si bemol majeur), J. Svendsen; "Au temps de Holberg," suite d'orchestre, Ed. Grieg; "La Mort de Tintagile," poème symphonique of Loeffler-Tornov; "Thamar," poème symphonique of Balakirew; Fantaisie for orchestra in ré of Guy Ropartz; Procession Nocturne, poème symphonique of Henri Rabaud; "Chant Funèbre," variations on a theme of Haydn, J. Brahms; "Rhapsodie Mauresque," Humperdinck; Prelude to "Ingwelde," of Max Schillings, and "Catalona," fantasia for orchestra, by J. Albeinz. All this, besides many of the classics. L. D. T.

New Chorus for Halifax.

THE people of Halifax, well known as lovers of good music, are again to the front with a new musical organization. A chorus of selected voices has been formed to act in conjunction with the already well-known and popular Halifax Symphony Orchestra. The new society will be known as "The Halifax Symphony Orchestra and Chorus," and the citizens of the old Garrison City by the sea are assured of a series of fine concerts during the coming season.

The Severns Resume Their Teaching.

THE Severns have resumed their teaching and musical classes at 131 West Fifty-sixth street, Edmund Severn in violin and theory, and Mrs. Severn in piano and voice. While on his vacation Severn composed a new suite for violin and piano. The new work will be heard at one of the concerts to be given during the season by the Severn Trio.

Musical . . . People.

Herbert A. Milliken is teacher of violin at Flint, Mich. The Toledo, Ohio, Conservatory of Music gave their first recital on the 1st.

Mrs. Grace Tinker sang at Peirce City, Mo., before the Farmers' Institute last month.

Miss Edith McNaughton, of Jackson, Mich., recently gave a musical at Leadville, Col.

H. P. Ecker gave his 480th organ recital at the Allegheny Carnegie Music Hall September 29.

Mrs. C. P. J. Mooney arrived in Memphis, Tenn., last week, after a season of vocal study in Italy.

George Nevin Brandon, of Carlisle, Pa., gave a recital in Fourth Street Church, Hartford, Conn., recently.

A musical was given in September at Music Hall, Rochester, N. Y., by Mrs. Faber and several of her most advanced pupils.

Prof. A. H. Weisberg gave a violin recital, assisted by Miss Lena Chloe Thomas, at Conservatory Hall, Waco, Tex., September 28.

Adolph Carpe, a pianist and teacher of experience, has recently located in Pittsburg, Pa., and will open a studio in the Bissell Block.

Prof. F. G. Rathburn gave a musical, assisted by Misses Jessie and Alice Hayat and Miss Virginia Lewis, recently at Newport News, Va.

The first violin recital of the season was given at Music Hall, Fall River, Mass., on the 1st under the direction of Miss Corinne Lacroix.

A delightful musical recital was given by the Misses Edith and Constance Mills at Birkel's Music Rooms, San Diego, Cal., September 20.

A concert was given at Alpena, Mich., Friday evening, September 28, under the auspices of the Misses Minnie, Frances and Kittie Carson.

Messrs. Heft, Nagel, Hadley and Heighton, instructors of the Highland Park Conservatory of Music, Des Moines, Ia., gave a concert September 30.

Mrs. A. M. Sidwell closed her summer term of music at Elgin, Tex., Friday evening, September 7, with a musical given to the scholars and parents.

Mrs. Allston E. Williams, Mrs. Florence W. Davol, Miss Grace Hodges and Miss Martha Kingman sang at a concert in Taunton, Mass., recently.

The operetta, "A New Year's Reception," by Hubbard Smith, will be given by Prof. George Lawrence, assisted by his pupils, at Langdon, D. C., on October 23.

The mandolin recital of Valentine Abt, in Malta Hall, Gloucester, Mass., October 2, was under the auspices of Larkin Craig Chandler, a local musical instructor.

The musical program of the entertainment given at the Y. M. C. A., Knoxville, Tenn., on September 21, was participated in by Miss Rosalie Gaut and Dr. Charles Davis.

Miss Ruth Davis gave a concert in Odd Fellows' Hall, Wilkesbarre, Pa., on Wednesday evening, September 26. She was assisted by the Mandolin Club, Miss Fortune, Miss Buchanan, Miss Kresge, Will S. Williams, Miss Sher-

wood, Arthur Morgan, Miss Margaret Cox, Miss Margaret Morgan, Joseph Williams and Messrs. Stevenson, Roth and Moran.

Miss Elizabeth G. Caldwell has been selected by the music committee of the Central M. E. Church, Detroit, Mich., to fill the position of organist.

Miss Susanne Mathewson, of New York; a teacher of several years' experience, has been engaged for voice culture at the Asheville (N. C.) College for Young Women.

A program was given at Mukwonago, Wis., during September by Daisy Mitchell, of Chicago; Mrs. Mattie Schultz, Mrs. John Imlay, Louise Camp and Maude Clohisy.

Jasper Dean McFall is arranging a recital for the near future at Washington, D. C., assisted by his advanced pupils, and possibly Mrs. Berenice Thompson, a pupil of MacDowell's.

Mr. Clark, the blind organist from Montreal, who has been secured to play the organ at St. Joseph's Church, Biddeford, Me., entered upon his duties at that church September 30.

Miss Editha Parsons was assisted in the musical part of the program at her recent recital in Cazenovia, N. Y., by Miss Ruth E. Guibault, Mrs. T. P. Clarke and Mrs. Marie Lindemer Davis.

Louis C. Toepel expects to bring out his new opera this season, and Saginaw, Mich., musicians look forward with interest to the production. It is said to be the best work of this clever composer.

Watkin's Music Hall, on Main street, Dallas, Tex., was packed September 25 with music lovers at the piano recital by Miss Ida Helen Moeller, who was assisted by Miss Olive B. Word and W. T. Henderson.

Mrs. A. Ueland received September 26 at her home, Calhoun boulevard, Minneapolis, Minn., in honor of Miss Wilma Anderson, pianist, who gave a musical program, assisted by her sister, Miss Ruth Anderson, violinist.

A good sized audience assembled in Broadway Congregational Church, Norwich, Conn., last week to hear the first of a series of organ recitals by Frederick W. Lester. Mr. Lester was assisted by Henri J. Faucher, violinist, of Providence.

Those taking part in a recent concert at Oakland, Cal., were Mrs. Carrie Brown Dexter, Mrs. Carroll Nicholson, John W. Metcalf, J. M. Robinson, William B. King and Mrs. M. G. Smith, the chorus choir of the church, and a double mixed quartet.

The following took part in a musical given at the Hotel Florence, San Diego, Cal., September 24: Miss Lily Buker, Apollo Mandolin and Guitar Club, H. F. Henneke, George Wolff, Miss Caroline Polhamus, Miss Fannie Nauman, Miss Ada Lucas and Mrs. Leah Earl.

Mr. and Mrs. Fred S. Kretsinger entertained at their home, 919 Fourth street, Fort Madison, Ia., recently with a musical, in honor of their niece, Mrs. Baumgarten, of Orlando, Fla. The best instrumentalists and vocalists of Fort Madison participated in the program.

Two Rochester (N. Y.) musical enterprises are announced. The Fifty-fourth Regiment Band, under the direction of F. A. Zeitler, is to give a series of concerts of the same general character of those of last winter. Maurice Moll, a popular young violinist and conductor, is organizing an orchestra that will have eight first violins and other instruments in proportion. Mr. Moll will undertake some ambitious works.

The prospect of Syracuse (N. Y.) having a musical festival next spring that will be a credit to the city and furnish the educational and long desired entertainment that such artistic enterprises afford is very bright. Owing to the exertions of Prof. Tom Ward the sum of \$2,000 has

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been subscribed by a few citizens during the past two weeks to the guarantee fund, and it is likely that little difficulty will be experienced in securing the rest of the amount required.

A musical was given by Mrs. S. V. St. John at Stamford, Conn., September 20. Among those taking part were L. C. Hodgkins, violin and vocal solos; Mrs. St. John, piano solos, and Miss Mix and Mrs. Hodgkins, piano duet.

Madame Tealdi, who numbers among her pupils many of the leading singers in New Haven, Conn., has decided to open a studio in the central part of the city. She will still retain her studio up town, but will do a great deal of teaching in her new rooms in the Insurance Building.

A recital was given in September at the residence of Prof. S. T. Bowlby, Rock Island, Ia., which was highly enjoyed by the large number present. The program was furnished by Miss Flossie Huey and Harry Knighton, of Davenport. Miss Huey is a pupil of W. H. Sherwood, of Chicago.

Mrs. Flora Williams, of Wheeling, W. Va., has returned home from Cambridge, Ohio, where she appeared recently in a musical recital, under the auspices of the Ladies' Aid Society. The concert was held in the Presbyterian church. Her accompanist was Mrs. C. A. Ewalt, formerly of Wheeling.

The violin department of the Hartford, Conn., Conservatory of Music this season will be under the direction of William Davol Sanders, a graduate of the Royal High School of Music at Berlin. Mr. Sanders studied with Josef Joachim and Carl Halir in violin playing, and Heinrich von Herzogenberg in musical theory.

The musical given by Mrs. Josephine Marguerite White, assisted by Edward Lee Laurence, of Meadville, bass; J. Carolus Biekarc, violinist; Mrs. Katharyne Gladys Dixon, of Meadville, pianist and accompanist, at the home of Mrs. Henrietta Eddy recently, was one of the most brilliant musical functions ever given in Warren, Pa.

A concert was given at the German Relief Hall, Mobile, Ala., recently, in which Mobile's best musical talent participated, including the Elks' Orchestra, Leslie Taylor, John T. Kern, Miss Solomon, Miss Marie Davis, Miss Goldstucker, Mr. Holliwell, Miss Kittiebell Stirling, Mrs. Frank P. Davis, Miss Georgie Stirling and Mrs. H. W. Leinkauf.

At Emmanuel Church, Washington, D. C., Gaston O. Wilkins is the organist and choirmaster. There will be only twenty-five voices this year instead of thirty, as there were last year. The same quintet will lead. It is composed of Miss Nettie Kibble, soprano; Freddie Bennett and Joe Brown, altos; Milton Filius, tenor, and Warren Tolson, bass.

At Los Angeles, Cal., on the afternoon of September 18, G. Abram Smith, basso, gave a largely attended song recital at Blanchard Hall, and sang a program of popular, sacred and secular selections, in which Allitsen, Pinuti, Buck, Cantor, MacDowell and others were represented. Mr. Smith was assisted by Mrs. Smith and Miss Kenedie, accompanist.

A musical was given at Walter Garrison's, Denton, Tex., in September, in honor of Miss Suma Harper. Those present were: Misses Pearl and Mattie Bates,

Opera Jarvis, Maggie Gary, Lucy Stogner, Ethel Walder and Mollie Miller, Frank Harris, Conny Gary, Chas. Witt, W. K. Miller, Dr. E. S. Lain, John Bates, Dalton Lain, Lewis Miller, James Moss.

George W. Marton entertained with a musical at his home, 608 North Lee street, Bloomington, Ill., September 25. Miss Kate Donahue sang several solos. The Hanson Quartet, composed of Clark Stewart, Frank Hanson, Lyman Sturgeon and Mr. Marton, sang, and Miss Lucy Stewart and Mrs. Wakefield sang. Miss Lacteller, of California, was among the guests.

Max Hirschfeld, musical director of the Tivoli Opera House, San Francisco, Cal., announces a special symphony concert for Friday afternoon, October 25, provided a sufficient number of seats are subscribed for. An orchestra of sixty will take part, and the interesting symphony of Berlioz which he has called "An Episode in the Life of an Artist," and about which so much has been written by the critics, will be played.

Mrs. Nellie G. Bell gave a most delightful musical recently at Hotel Carling, Los Angeles, Cal., in honor of Mrs. Carrie A. Miller, of Lancaster. Mrs. Rui A. Meek, Miss Ida Leonard, George Winn and Mr. Shaw gave readings; Mrs. Guentherode and J. L. Lansing, J. A. Clark, George Winn, vocal solos, and Mrs. Carrie A. Miller, Mrs. Nellie Bell and Miss Edith Haynes, piano solos.

Mrs. Effie Dean Knappen gave an enjoyable musical recital September 20 at the Grand Opera House, Salt Lake City, Utah, her pupils being the chief participants.

Miss Stowe, of Walnut Hills, Cincinnati, Ohio, gave an informal musical in September in honor of Mrs. Alvin Daniels, of Denver, Col. Miss Stowe was assisted on the program by Miss Agnes Cain, Mrs. George Kolker and the Misses Ryan and Kattenhorn.

A charming musical was given September 21 by Miss Evers at Stanley Hall, Minneapolis, Minn. The guests included the students and their friends, who were received by Miss Evers, Mrs. Greenleaf, Misses Lewis, Baucker, Stevens, Bunning, Eaton, Chilton, Kelley, Osborne and Hefelfinger. The program was presented by Gustavus Johnson, Mrs. Rodney N. Parks and Miss Florence Burtis, assisted by Miss Abby Wheeler, reader.

Those who participated in the George A. Taylor testimonial at the Board of Trade Auditorium concert, Columbus, Ohio, October 4, were: Mrs. Belle Miles and Miss Lillian Miller, sopranos; Miss Alice Speaks, contralto; Miss Mabel Orebaugh, pianist; H. W. Frillman, bass; T. H. Schneider, W. H. Bebb, Miss Jessie Crane and Miss Nora Wilson, instrumentalists and accompanists, besides members of the Orpheus Club and the Apollo Quartet.

The "Cradle Songs of All Nations" were given at the First Presbyterian Church, Alameda, Cal., September 28. All the songs were sung by well known vocalists. Miss Grace Wastell was heard in a German Wiegenglied; Mrs. Seybrandt sang the English cradle song; Miss Pratt gave a song in Spanish; Miss Grace Outram sang a Scotch melody; Mrs. Allardyce accompanied the American group with a slumber song; N. Frisbie gave a negro song, and Charles Katzenbach and J. De P. Teller were heard in a duet. There were also recitations by Mrs. Browning, Miss McNeil, E. K. Howé and Dr. W. K. Scott. The

committee of arrangements included Mr. and Mrs. Charles Allardyce, Mr. and Mrs. John Brown, Miss Lindermann, Miss Arnold and Miss James.

An audience which comfortably filled Drake's new auditorium at Des Moines, Ia., September 19, heard the opening recital of the University's Schools of Music and Oratory. Frederick Howard, the new dean of the musical faculty, was heard in public for the first time, as was also Miss Lois Adler, head of the piano department. Miss Rose Reichard, who will have charge of the violin department, made her first appearance as a member of the Drake family.

Among the guests who were present at the reception given at the home of Mr. and Mrs. Henry Risic, Winona, Minn., were Messrs and Mesdames A. F. Miller, Carl Gerlicher; Mrs. John Jentz; the Misses Martha Snyder, Ida Behling, Tillie and Katie Bussman, Hattie and Julia Kaiser, Augusta Roemhild, Edna Simon, Hattie Hanhardt, Hattie Stark, Marie Paulsen, Sophia Gerlicher, Jessie Mailer, Ida and Lydia Miller; Walter Kaiser, Charles and E. Seidlitz, G. H. Johns, R. J. Thierstein, William Schwarten, Richard Zeidler, Albert Rost, Ben Gerlicher, Edward, Chris and George Miller.

The celebration of George O. Martine's twenty-fifth year as organist of the Nyack, N. Y., Reformed Church, took place in that church September 30. The regular choir of the church, Miss Della Van Houten, soprano; Mrs. J. Gordon H. Simpson, alto; Gustav Frenzel, tenor, and Edgar E. Blauvelt, bass, with Mr. Martine as organist, were assisted by Mrs. Grenville D. Wilson, Mrs. Edward H. Maynard, Mrs. Augustus M. Voorhis, Miss Louise C. Widmayer, Miss Fannie Leggett, Edward H. Cole, Tunis S. Dutcher, Mrs. Bayard Hawthorne, Mrs. Edward Carroll, Mrs. Tunis S. Dutcher, Mrs. John G. Dorrance, Miss Alice DeLaun, John A. Burke, Paul B. Mann and Mme. Flavie van Den Hende.

Mrs. Albert Brown, of No. 28 Riverside drive, Binghamton, N. Y., entertained recently with a musical in honor of Miss Gillan, of Flatbush, L. I. Selections were rendered by the Cecilian Quartet, consisting of Miss Emma Ely, Miss Georgia Moore, Mrs. G. W. Ostrander and Miss Weeks. Members of the quartet and Miss Jane Horton, Miss Jillson and Edwin D. Weeks. The accompanists for the afternoon were Miss Ely and Miss Grace Landfield. Others who were present were Miss Bulow, of Charleston, S. C.; Miss Pratt, of New Milford; Miss Cora Horton, Mrs. E. L. Rose, Mrs. J. M. Kilmer, Mrs. F. E. Harris, Mrs. C. E. Hotchkiss, Mrs. E. H. Titchener, Mrs. L. A. Osgood, Mrs. Charles E. Titchener, Miss Elizabeth T. Smith, Miss Myra Crandall, Miss Lillian Brown, Mrs. E. L. Weeks and Miss Anna Weeks.

Charles Holstein, Erasmus Thomas and Miss Clara Turpin appeared in a concert at Dayton, Ohio, recently. Others on the program were Miss Van Deman, Herman H. Kaeuper, Wilmer D. Lewis and the Lewis Glee Club. The concert was given under the direction of Mr. Lewis.

A musical was given at the home of Mr. and Mrs. William Stahl, on Cypress street, Walnut Hills, Cincinnati, Ohio, on the evening of September 15, in honor of Miss Carrie E. Roth, of Fort Wayne, Ind. Mrs. Julia Gilsey had charge of the affair. Misses Stowe and Anderson, of the College of Music, furnished the accompaniments, while

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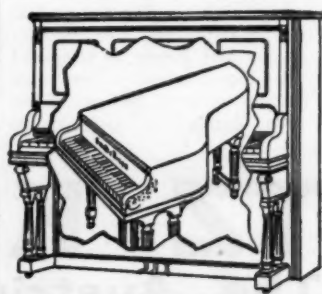
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a vocal quartet, composed of Messrs. Buhr, Techter, Neustedt and Ackerman, rendered selections. Among those present were Mrs. Charles Correll, Mrs. George Mehling, Mrs. Edward Horstman, Misses Grace Roell, Anna M. Brill, Anna Karr, Lottie Karsch, Mamie Scully, Anna Platz, Marguerite Gilsey, Mamie Anderson, Louise Johnson, Laura Karr, Joseph Ackerman, Ed. Herrlinger, Charles Correll, Ed. Horstman, Edward Platz, Henry Gilsey, George Behlen and William Henley.

The Omaha, Neb., Musical Festival committee, at a recent meeting, decided to incorporate under the name of the Omaha Musical Festival and Auditorium Association. The following new committee will act as the directors of the company: E. E. Andrews, C. D. Thompson, J. S. White, W. W. Umsted, G. W. Hoobler, A. Hospe, C. H. Pickens, F. E. Sanborn, Rome Miller, Alfred Millard, A. C. Smith, Fred Paffenrath, W. S. Wright, Clement Chase, C. E. Bedwell, C. E. Ady, J. F. Carpenter, H. S. Weller, C. C. Rosewater, C. S. Elgutter, J. D. Foster, H. J. Penfold, R. C. Peters, E. M. Andreesen and C. S. Hayward. F. S. Sanborn was elected chairman of the committee, G. W. Hoobler secretary and Alfred Millard treasurer. A report was made that the receipts of the concerts have so far been \$18,453, of which \$8,900 is in the treasury.

The decision of the faculty for the awarding of the newly created violin scholarship was made known at the Peabody Conservatory of Music, Baltimore, Md., September 27, and resulted in conferring the honor upon Charles Kraemer, 2 Old York road, Waverly. The examination was held in the presence of the professors, and was conducted by Director Harold Randolph. There were ten candidates enrolled, and these represented some admirable musical material, the standard of their work and the talent evidenced making the competition a close one. The requirements were that the applicant must be American by birth and not over twenty years of age; must have a good ear, a thorough knowledge of the piano keyboard, and be able to play acceptably one of the easier violin sonatas of Beethoven and a modern composition. Much to the amusement of the faculty, nearly every applicant had selected for performance the same sonata from the numerous Beethoven sonatas, evidently finding in it the fewest pitfalls technically. The successful candidate will receive instruction for three years in harmony, as well as in violin. The winner, Mr. Kraemer, is a young instudent of great promise, having a genuinely musical temperament and true violin talent.

Those who sang "Elijah" at Topeka, Kan., when the new Auditorium was christened were: Soloists, Mrs. Genevieve Clark Wilson, Mrs. Marshall Pease, George Hamlin and Frank King Clark; double quartet, Miss Emma Dennis, Mrs. Frank Foster, Mrs. H. F. Guthrie, Mrs. M. D. Henderson, Mrs. J. Kleinhans, Miss Sadie McCauley, Mrs. F. Thomas, Mrs. Eli G. Foster, David Bowie, E. Edwards, Edwin C. Fox, M. C. Holman, D. Henderson, H. L. Shirer, William M. Shaver, M. Van

Ness; chorus, Clara Aldridge, Miss E. Abmeyer, Miss Grace Akin, Lenora L. Bates, Emily Brummitt, Bessie Bates, Miss Lillie Bryan, Emma R. Banks, Beatrice Cron, Mrs. M. Coleman, Mary Cheney, Ruth Curry, Mrs. Lillie Cheney, Mrs. Lillie Coghill, Alice Chadwick, Mrs. C. E. Caswell, J. Albert Davis, Emma Dennis, R. K. Diffenderfer, Pearle Dumenil, Hazel Eden, Eleanora Eden, Mrs. E. C. Fox, Selma Foberg, Mrs. R. M. Fulton, Margaret Fulton, Mrs. Eli G. Foster, Miss Etta Fox, Anna Foster, Margaret Goodrich, Nelly Goodrich, Catherine Graves, Elsie Graves, Mrs. H. F. Guthrie, Daisy Griggs, Rose Griggs, Miss Green, Mrs. S. J. Hodgins, Nanon L. Herren, Mrs. Heller, Louise Heling, Mrs. Anna Harris, Anna Henry, Bertha Hirschberg, Mrs. Haswell, Bessie Henry, Gertrude Harris, Maud Hawes, Pearl Hawes, Daisy Hunter, Mrs. F. Iles, Hazel Jordan, Lucy Knowles, Daye Knight, Nellie Kirk, Miss Byrd Lee, Alice E. Leggett, Mrs. Lizzie Laul, Grace McClure, Eva Miller, Laura McClure, Louise Mitchell, Mrs. W. E. McVey, May McNoun, Mrs. W. A. Miller, Sadie E. McLauley, Mrs. McNoun, Mrs. G. W. Miller, Violet B. McCoy, Mrs. R. S. Magill, Robert McKirahan, Ella Millard, Emma E. Miller, Maud Mummary, Margaret McAdams, Grace E. Nettels, Emma O'Neill, Bertha L. Osborne, Mrs. F. E. Pan, Ella N. Peacock, Edna Parkhurst, Bessie Paine, Mrs. A. B. Pomeroy, Mrs. M. C. Plumer, Nannie Pitcher, Edna I. Prescott, Alice Quinn, Mae Roberts, Mrs. W. G. Riley, Mrs. Rader, Miss Jessica Smith, Miss May Schultz, Mrs. Snow, Mrs. S. A. Scott, Mary Smith, Victoria Scott, Loretta Strickler, Mattie Spurlock, Mrs. Will Staggs, Mrs. Jennie Tinscher, Mrs. C. V. Taggart, Gertrude Tracy, Jessie Tipton, Anna Tillson, Frank S. Thomas, Mrs. Voegtte, Mrs. W. Von Dahlen, Alba Van Vechten, Alice Vanderpool, Winnie Vanderpool, Jean Wallace, Tina Wade, Mrs. G. Weisgerber, Katherine Whitson, Florence Weber, Lou Warren, Lilly Walker, Eula Walker, Mrs. A. D. Wellman, Mrs. George D. Walp, Nellie Whitekind, Lillian White, Sadie E. Warren, Mrs. J. P. Wahle, Miss Lulu Woolpert, Nellie Warner, F. A. Anton, P. F. Abmeyer, T. J. Anderson, George Augermaier, S. E. Blarkarn, A. E. Blyth, G. Butterfield, H. W. Bomgardner, David Bowie, T. E. Brush, W. H. Cowles, H. W. Cheney, Carl W. Dehn, J. Albert Davies, John E. Davies, R. K. Diffenderfer, Edwin Edwards, John Fleming, E. C. Fox, Elmer Fox, O. W. Foberg, G. C. Grout, J. W. Godfrey, F. H. Gahagan, Joseph Hemrick, Seth A. Hammel, M. C. Holman, J. R. Harrington, Earl Heller, G. W. Hargreaves, George W. Hackney, Harry Hulett, H. W. Jones, C. B. Jennings, M. S. Kitchen, P. B. Koentz, W. J. Lewis, C. Mayhall, E. L. Metcalf, Charles H. Morton, John T. May, George T. O'Neill, Charles Ritschard, T. A. Ridings, W. N. Rhodes, L. P. Stock, Albert E. Sidwell, William M. Shaver, Balie N. Stork, J. M. Stark, J. W. Swartz, F. A. Stevens, W. K. Smith, S. A. Scott, H. L. Shirer, C. F. Sheffield, J. T. Stephens, C. G. Tuer, S. G. Thorpe, W. R. Thorp, George Thatcher, H. L. Thomas,

F. M. Tuckerman, Mr. Voegtte, William M. Van Ness, W. Von Dahlen, J. K. Withers, George Warren, W. Wells, E. R. Walker, M. R. White, Charles E. Walfe, H. W. Washburn, W. R. Young, E. S. Young.

Frances Travers' Tour.

MISS FRANCES TRAVERS, the young soprano who studied in New York the past two seasons with Mme. Evans Von Klenner, is making a tour in the British provinces north of the United States. Friends of the young artist here have received letters announcing her success. Following are extracts from daily newspapers:

Miss Travers possesses a striking personality and a voice of great compass.

In the most of her work last evening her tones were of almost magical sweetness, and her high notes were distinguished by great volume and intensity. "La Farfalla" (Gelli) suited the finest qualities of her voice better perhaps than any other of the six selections on the program. "Jeanne d'Arc," with cello obbligato, also made a marked impression and brought an encore, to which Miss Travers graciously responded with a charming little song. She was the recipient of two handsome bouquets.—Morning Chronicle, Halifax, N. S., September 21, 1900.

The recital at Orpheus Hall last evening delighted everybody—the occasion being the first appearance here of Miss Frances Travers, assisted by the Misses White as pianist and cellist, and Miss Gladys Tremaine as violinist. The program was entirely classical, from such composers as Schumann, Wekerlin, Grieg, De Fentelles, Fuchs, &c., and from start to finish delighted the audience by the manner in which it was presented.

Miss Frances Travers is a musical debutante who comes from St. John, N. B. Her voice is pure soprano, of finest quality. Her voice range is very high, while her low notes are full, deep and organ-like in their richness. That she has received the best musical training was evidenced by the exquisite finish and exactness with which every song was rendered. The aria from "Jeanne d'Arc" was given with the true dramatic interpretation it requires, and showed to all present that Miss Travers has a career before her. "Farfalla" was delightfully sung, and was loudly encored. During the evening the young singer was the recipient of two handsome bouquets, one of pink and white roses, the other, a very beautiful one, composed entirely of orchids. Miss Travers has a charming personality, and in every way her stage presence is pleasing. Those who did not hear her missed one of the highest musical treats of the season.—Recorder, Halifax, N. S., April 21, 1900.

Luigi Von Kunits.

THE Pittsburg musical season may be said to have really begun for the year with the recital given yesterday afternoon by Luigi Von Kunits, concertmaster of the Pittsburg Symphony Orchestra, and Stephen H. Leyshon, the pianist. It took place at 3 o'clock in the hall of the Pittsburg Conservatory of Music, Fourth avenue, and the hall was crowded. Both musicians are favorites and their friends gave them a royal welcome. This was the first of the five Beethoven recitals that will be given between now and next May. The program was as follows:

Sonata in A major, op. 12, No. 1.....Beethoven
Chaconne (violin solo).....Bach
Sonata in A major, op. 12, No. 2.....Beethoven

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Time Signatures.

A Change Needed.

By T. C. JEFFERS, Mus. Bac.

OUR present system of time signatures is surely capable of improvement. Both simple and wise are frequently the victims of error through the vagueness of the existing modes of expressing the various rhythms. For instance, how is the unlearned lover of music to know, in many cases, whether $\frac{12}{8}$ is to be counted with twelve eighth notes in the bar, or four dotted quarter notes? Often the metronome mark is absent, and the character of the piece does not quickly suggest its tempo. Again, in the slow movements of the great masters $\frac{2}{4}$ time is often counted as $\frac{4}{8}$, but how is the tyro to know that such is the intention of the composer, lacking the metronome mark? It would almost seem as though the great masters thought it a sin to write $\frac{4}{8}$ even when they meant it. The same objection applies to the $\frac{6}{8}$ and $\frac{9}{8}$ signatures.

As for the $\frac{6}{4}$ signature, if anyone will turn to page 17, Exercise 41, of Landon's Writing Book (Part I.), they will find that the author, or the editor, or the printer, has taken this to be a triple rhythm instead of duple. The exercise mentioned cannot be counted with two in a measure, although three and six readily apply to it. The same mistake occurs in Tjepke's Musical Writing Book, Part I., Exercise 8, in the first bar of the first line.

The test of the usefulness of any symbol should be its lucidity. That sign which stands in no need of explanation, which is most readily comprehended, and whose meaning it is impossible to mistake, is surely the proper sign to use. In proportion as a symbol fails in these respects it is defective, and a better one should be sought for.

In mediæval times it was the custom of the learned to wrap up their meaning from the vulgar gaze in obscure hieroglyphics and enigmatical formula, thinking thereby to enhance the profundity of their knowledge in the eyes of their fellow savants and of the common people.

Thus, for instance, the olden time monkish musicians called duple rhythm tempus imperfectum in contradistinction from triple rhythm, which was designated tempus perfectum in honor of the Holy Trinity, the sign of their religion and vocation. This curious chain of reasoning did not stop there. On seeking for a sign to represent triple rhythm, tempus perfectum, they hit upon the circle as symbolizing perfection, and so used a circle as a time signature for tempus perfectum, and a broken circle (our common time signature, or C) for tempus imperfectum. It does not seem to have occurred to the brethren of the cloister that 3 should mean 3, but, on the contrary, they sagely decided that the circle should mean 3, because of the train of incongruous theological allusion which was dragged in to bear our present waltz rhythm company. In brief, they used not symbols but conundrums, not emblems but enigmas, not a guiding light but a will-o'-the-wisp.

But is it not time for us to stop doing likewise? It is vain for the modern composer to disguise poverty of idea and absence of melodic invention by means of strange and unusual forms of notation, rhythm, modulation, or structure. The subterfuge is transparent. Beauty, serene and triumphant, will shine through the plainest and simplest setting, while, in its absence, over-dressing and all the pomp of circumstance only serve to betray, by contrast, the meanness and meagreness of the original thought.

To remedy this ambiguity of symbol it has been suggested that the lower figure of the time-signature fraction be omitted, and its place be taken by the actual note which

forms the unit of measurement. The following table of the old time signatures, with their new equivalents beneath them, will explain the proposition:

Simple			Compound		
Duple		Triple	Duple		Triple
Old.	$\frac{2}{2}$	$\frac{3}{2}$	Old.	$\frac{6}{4}$	$\frac{9}{4}$
New.	$\frac{2}{1}$	$\frac{3}{1}$	New.	$\frac{6}{1}$	$\frac{9}{1}$
Duple		Triple	Duple		Triple
Old.	$\frac{4}{4}$	$\frac{3}{4}$	Old.	$\frac{12}{8}$	$\frac{9}{8}$
New.	$\frac{4}{1}$	$\frac{3}{1}$	New.	$\frac{12}{1}$	$\frac{9}{1}$

This method is superior to the old one in that no mistake is possible with it; and it has the additional virtue of needing no explanation. The upper figure signifies the number of beats in the measure, the note beneath indicates the unit of measurement. The dubious nature of the old compound time signatures is altogether avoided. With the old, $\frac{6}{8}$ may mean six in a measure, or it may mean two in a measure, but $\frac{6}{1}$ can only mean one thing, while $\frac{9}{1}$ gives the rhythm unmistakably as two dotted quarter notes in a measure, an impossible feat with the old system. And withal the engraver or printer needs no new type or tools to accomplish the change.

To render such a revolution world wide would require united action on the part of all musicians' associations and publishers' editors. Who will be the first to undertake this pioneer work?

William H. Sherwood.

TO have acquired the distinction of being styled the greatest American pianist is an honor which artists and musicians everywhere recognize as absolutely merited by William H. Sherwood. Of American birth he has for twenty years as pianist, composer or instructor been regarded as the shining light in the history of music of this country. In what particular characteristic he chiefly excels is difficult to discover where all is so brilliant, so scholarly and so masterful. His name is known wherever music is followed, and his methods of teaching, peculiarly his own, have gained for him a following not only in this country but in Europe that no master has ever excelled. American and for Americans as he is, Mr. Sherwood does not acknowledge the necessity of a student acquiring the so-called European culture and finish, for he claims that every requisite of musical knowledge can be obtained here. Himself

a living example of American talent and energy, little wonder is it then his strong love and undaunted clamor for the recognition of our native musicians. In an article written

to the Omaha Daily Bee W. H. Sherwood replies to some criticisms expressed by a noted singer about American musicians, as follows: "For those who seek it, there is as well defined a 'musical atmosphere' to-day in several of our musical communities, and as high a state of musical taste and appreciation as can be found anywhere on the globe." * * *

Again he says: "There is no better music teaching done in the world to-day than right here. When one looks the situation squarely in the face, it appears that nowhere are better teachers, composers or musical artists developing than in America."

"Our musical and moral atmosphere is healthier than that in European capitals to-day. We pay the largest sums ever paid in our adulation of European attractions (with halos), and it is to the last degree un-American, unfair and improvident for us to discriminate thus against our own manifest artistic standing by doing so to such a foolish degree. One could wish that our great American singers who have had careers in Europe would be willing to put plain Miss or Mrs. before their name, and charge American prices for their appearances. * * * We are a patient nation under many foreign impositions, but the truth must out, and our dignity and self-respect must be called upon to uphold our own talent in music and the arts. We lead in manufactures and raw products, and our vast resources and tariff laws make our country prosperous. Do not let us allow our European educated artists and faddists to create a high tariff against American talent and brains."

This advocacy of American interests and art has endeared Mr. Sherwood to the music lovers of the country, the students especially realizing his aim to promote the American musician. In no where is this better exemplified than at Chautauqua (N. Y.), when, during the summer months, teachers and piano students from all parts of the country assemble to study with Mr. Sherwood. The past summer he had a class of sixty-seven, and in addition to

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Miss E. A. FLETCHER,
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this enormous number of lessons he gave twelve recitals. There were pupils for interpretation classes, for private lessons, for repertory, for coaching, in all of these specialties has he such a reputation. It is twelve years since Mr. Sherwood first went to Chautauqua, when the piano department was first inaugurated, and for six weeks in every year in this beautiful country resort, where William H. Sherwood has his summer home, there are crowds of enthusiasts to whom he has become not only guide but also esteemed and honored friend. The Chautauqua season of 1900 was the most prosperous of its existence, and the Chautauqua salute (the greatest honor conferred at Chautauqua) was given in honor of the American musician, who, patriotic in all things, works more essentially for the recognition of that profession, of which he is such a distinguished member. Would there were more artists of William H. Sherwood's dauntless character and loyalty.

Dannreuther's Doings.

AFTER a most delightful summer spent at Onota Farm, Pittsfield, Mass., with his family and a few pupils, Gustav Dannreuther has returned to New York and resumed teaching and concert work. Although devoting part of each day to recreation and pleasure in the beautiful Berkshire Hills, Mr. Dannreuther has spent much time in study and practice preparatory for the winter's concerts, and has also filled many engagements with his quartet during the summer. While in Pittsfield Mr. and Mrs. Dannreuther gave a most successful recital, playing the Rubinstein A minor Sonata, for piano and violin, as well as many compositions new to this country.

It is a fact significant in the history of musical doings in New York that the Dannreuther Quartet has just entered upon its fifteenth year of existence. Since the organization of this excellent exponent of chamber music many other quartets have been formed and disbanded again, but owing to the ceaseless individual and collective efforts to excel, and the rare skill with which Mr. Dannreuther has made up his programs, the quartet has continued to hold its place in the musical life of the metropolis, appealing to those whose tastes enable them to appreciate the highest form of musical art. During the coming winter the quartet will give the usual number of three public concerts, with the assistance of prominent artists. Mr. and Mrs. Dannreuther will also give a series of five violin and piano recitals during the season.

Richard Arnold String Sextet.

A string sextet is seldom heard, even in this city of music and musicians. Here, where we are believed to have everything that is good, we are just waking to the fact that a set of string instruments properly placed is a combination that is second only to the orchestra. Richard Arnold in organizing his body of musicians established himself in a short time as the leader of one of the most excellent chamber music organizations in America.

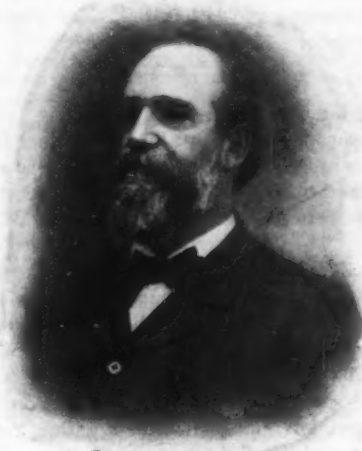
It is not the intention of the sextet to confine themselves to classical music only, but they will play lighter music, thus making it possible to play for musical and social societies, literary associations, churches, Young Men's and Women's Christian Associations, as well as musicals and at private houses.

Katharine Halliday, Buffalo, 'Cellist.

Miss Halliday has returned after a three years' course at the Hochschule at Berlin. She will probably be a member of the Hartner Orchestra, of Buffalo, giving Sunday night concerts at the new Teck Theatre. She will also appear as soloist at one of the concerts of a prominent singing society. Buffalo papers print a handsome picture of the talented Canadian 'cellist.

Clarence Eddy.

CLARENCE EDDY, the concert organist, returns from Europe on the 13th of this month after a long sojourn in Paris. While in that city Mr. Eddy entertained some of the world's greatest musicians, critics, &c.,



CLARENCE EDDY.

and there are few Americans who have any interest in music at all that did not pay him a visit while in Paris.

Mr. and Mrs. Eddy are very liberal entertainers, and their musical evenings were not only a source of delight to a great number of their friends, but will be remembered as musical events of the French capital.

Mr. Eddy has a country home a short distance from Paris, where he keeps a very fine stable.

The accompanying picture is one of his latest.

Another Successful Bowman Pupil.

THE portrait of Thuel Burnham, who, in conjunction with his studies with William Mason, studied theory with E. M. Bowman four years, and piano two years, and is now abroad for travel and public performance, is succeeded this week by the portrait of Miss Avis H. Blewett, another successful Bowman pupil, one who is regarded as holding a high place in the front rank of forceful, helpful teachers of piano playing in St. Louis.

Miss Blewett is eminently qualified in head, heart and hand for the responsible position which she fills as head of the department of music in the St. Louis Seminary, of which Dr. B. T. Blewett, her father, is president, one of the most thorough-going and highly respected schools for young ladies in the great West. In this institution Miss Blewett has had a splendid career as teacher and organizer and has exercised a widespread and uplifting influence in her art. During a portion of Professor Bowman's occupancy of the chair of music at Vassar College Miss Blewett was the college organist and choirmaster and one of his staff of teachers. Her service at Vassar was highly appreciated and her recall to St. Louis regretted.

With the exception of a brief elementary training, Miss Blewett received her entire training from Mr. Bowman. With him for five diligent years she studied the piano, organ, harmony, counterpoint, musical form, composition, terminology and pedagogics. She passed a brilliant examination before the American College of Musicians with Mason, Maas and Sherwood as piano examiners and Bowman, Gilchrist and Gleason as theory examiners.

Mr. Bowman has prepared scores of teachers for their life work in music who live in St. Louis or the Mississippi Valley tributary to that city, and he declares that he has

never had a more talented or more assiduous student than was Miss Blewett. In addition to her duties at the St. Louis Seminary, Miss Blewett occupies a commodious studio at the new Odéon Music Hall Building, on Grand avenue, where she receives her outside pupils.

The Leonora Jackson Prospectus.

LOUNDON G. CHARLTON announces the completion of his new prospectus of the transcontinental tour of Leonora Jackson and her company. It is one of the finest art circulars ever issued.

On the front page is a beautiful full figure cut of Miss Jackson, and the names of assisting artists. The second page is blank except for the executive staff—Loudon G. Charlton, manager; Edward S. Brown, assistant manager and press agent, and the names of the two advance representatives. Page 3 is devoted to the general announcement; on 4 is a description of Leonora Jackson's past season. Josephine Elburna, prima donna soprano, is the subject of the fifth page, there being a large cut and a few words of introduction. Pages 6 and 8 are given up to European press extracts.

Cuts and short biographies and press notices of Tor Van Pyk, tenor, and Selden Pratt, pianist, who complete the company, will be found on pages 7 and 9, while on 10 and 11 are Miss Jackson's extracts from the American press. The career of the young violinist is described on the closing page.

This document is a souvenir worth having.

Miss Elizabeth Westgate.

MISS ELIZABETH WESTGATE, organist of the Unitarian Church, in Alameda, Cal., has studios in the cities of Alameda, Oakland and San Francisco, where she teaches. On September 18 one of her pupils, Miss Grace Barker Marshall, gave a concert at Sherman, Clay & Co. hall with Bert Georges, assisted by Samuel Savannah, Arthur Fickenscher and Miss Estelle Brinn. The music critics gave most flattering notices to this young pianist, her work being most musicianly and artistic.

Miss Westgate spent her summer vacation at her charming country home, Lazycroft, in the Santa Cruz Mountains. Miss Westgate prides herself upon the fact that this home, including land, house, furniture, and even railway fares, was acquired at an expense of only \$400 and wants all teachers and workers to "go and do likewise."

Flavie Van den Hende.

The career of Flavie Van den Hende, the brilliant Belgian 'cellist, has been one of continuous triumphs. Whenever she appears she is received with genuine enthusiasm and cordiality.

Among the many important engagements filled by Miss Van den Hende in the past are with such prominent organizations as the Thomas, Damrosch, Seidl and Van der Stucken orchestras. She has been one of the features of Sousa's Band concerts at the Metropolitan Opera House several times, and there are few musical societies in this country that have not had the pleasure of securing her for one of their concerts. She has played with great success in Brooklyn, New York, Boston, Rochester, Philadelphia, Baltimore, Detroit, Cleveland, Columbus, New Orleans, and, in fact, all the largest cities in America. The avidity with which she is sought by music lovers is abundant testimony as to her long list of admirers.

Miss Van den Hende has an excellent technic, her tone is rich and vibrant, and her playing is characterized by intense, yet refined feeling and expression. Her bowing is firm, and she displays all the qualities of a virtuoso.

The management of this artist is in the hands of Loudon G. Charlton.

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THEY have had "Carmen" with a real bull fight at Bayonne, France. Where was Calfe, as she is called in the provinces?

THE *Herald* in a recent editorial thinks that opera should be sung in English as well as in French, German and Italian. So does THE MUSICAL COURIER!

TO good Americans, who seemingly prefer to hear operas sung in a foreign tongue, the state of affairs in Bohemia and Hungary must be surprising. In the former kingdom negotiations are in progress between the German and the Bohemian theatres. The former wants to be permitted to give Smetana's "Bartered Bride" in German; the latter seeks to produce the "Nibelungen Ring" in Tschsch. In Hungary the German theatre of Oldenburg has been informed by the Government of Budapest that performances in the German language will not be tolerated after the present season. These benighted folk think that their native tongue is good enough for them.

THE dates of the Boston Symphony concerts at Carnegie Hall are Wednesday evenings and Saturday afternoons—evenings of November 8, December 13, January 17, February 21 and March 21, and afternoons of November 10, December 15, January 19, February 23 and March 23. In Brooklyn, evenings of November 9, December 14, January 18, February 18 and March 22. Mr. Gericke will produce the following novelties in the New York concerts: Symphony, "In Italy," Richard Strauss; Symphony in D minor, Bruckner; Symphony No. 3 (with organ), Saint-Saëns; suite from "Esclarmonde," Massenet; "Norwegische Ballade," Röntgen, and "Symphonic Variations," Nicodé.

THE Berlin manager, Hermann Wolff, had an article about the late Miss Harknes in the *Tageblatt*:

"While in Paris in 1883 with Rubinstein Colonne called my attention to a young American violinist who was extremely anxious to become known in Germany. At the time Teresina Tua was in the zenith of her glory, and the introduction of another 'Geigenfee' seemed to me a dubious matter. But the ingratiating appearance of the young artist, her clear, pure, sympathetic playing, gave me courage to promise her the desired introduction. Unfortunately, the name of the young, graceful, blond haired maiden was Harknes—a name which, with its English sound, did not seem to be advantageous for an artistic career. I therefore urged her to change her patronymic. She agreed, but her mother, who always accompanied her, was opposed to the plan. When I made the change a condition of my interest in her career the mother yielded with a protest. I observed that by changing the name Harknes end for end the resultant Senkrah had all the greater attractiveness for the eye, since the final 'h' seemed to give the name something of an exotic character. Arma was delighted to be allowed to call herself Senkrah, had visiting cards printed bearing the name Arma Senkrah, and came to Berlin in January, 1884, appearing in concert for the first time at the Hotel Kaiserhof on January 11, and achieving a great success. The artistic composition of her program won the favor of press and public at once. Progress in her career was rapid, and the more famous she became the more enthusiastic did her mother become over the name Senkrah; her visiting card bore the words, 'Mrs. Harknes-Senkrah.' After her marriage the young artist withdrew from the concert platform and lived in Weimar, where Liszt repeatedly did her honor. A few years ago she expressed the wish to me again to appear in public. She gave one concert in Bechstein Hall. She

was still the elegant, gracious, artistic, serious violinist, but the sunny merriment which formerly had characterized her was gone. The only news that I have had of her since then was the report of her self-destruction."

The police are now investigating the anonymous letters that are said to have caused the suicide of our unhappy countrywoman.

THE University of Melbourne, Australia, will this month elect a new professor of music. This post is the richest of all musical professorships, the salary being \$5,000 per annum. The successful candidate will have all his traveling expenses paid. The candidates have to send in their names before October 20 to the agent for Victoria, London. The professor must lecture in English, but English nationality is not a necessary condition. In fact, the prospectus has been sent out in German. The chair is held for five years.

The chair has had a peculiar history. It was founded in 1887 by a Mr. Ormond, and on the establishment of the Conservatorium in 1897 the professor became its director. The first occupant was a Mr. Hale, of whom nobody had ever heard, but who was appointed by some authority in the mother country. The Australians complained of his Germanism, of his lecturing on Wagner's harmonic inventions, and of his examining candidates for degrees in German. He did worse than this—he expressed contempt for Australian art. He did worse even than this—he published a volume entitled "Hymns Ancient and Modern." The pious of both sexes rushed to purchase it. They fondly supposed it was a sequel to Dr. Monk's well-known collection. Alas! alas! wicked people began to speak of it as the music master's "Erotic Verses." What the Australian notion of "erotic verse" is we do not know, but to judge from the fact that they shocked the moral sense of the colonists the "ancient hymns" must have been inspired by the muse of Strato and the modern ones by François Villon. At any rate, it was decided that he was not fit to be intrusted with the education of any people in the community, especially of girls.

Poor professor! The devil finds some evil still for idle hands to do, and his hands were very idle. Since the foundation of the professorship he had granted only three degrees of Mus. Bac.; he has bestowed nine diplomas of associate, all but one being ladies. Finally, last year he had no students at all at his lectures.

MR. GRAU'S PLANS.

MAURICE GRAU, Mr. Savage's Italian, German and French operatic partner, is out with an elaborate announcement for his winter season of opera in various tongues at the Metropolitan. He has levied upon all civilized and uncivilized countries for his singers; and some of them are very well known. Jean de Reszké returns vocally well as ever, just as THE MUSICAL COURIER predicted. The Polish tenor remarked that "one doesn't lose one's voice as one loses one's watch." This depends, Herr de Reszké, on how many notices you can get on "tick" from the New York *Herald*. Madame Breval of the Paris Opera has been engaged for "Walküre," "Le Cid," "Les Huguenots," "Salammbô," "L'Africaine" and "Herodiade." She has a cold, hard, unsympathetic voice and personality. In Paris they applaud her "virginal" style; in this city we will diagnose the case as being an unmusical temperament. Margaret MacIntyre, of London, is to come, so is Fritz Scheff, a light soprano from Germany, and Mrs. Louis Homer, a contralto. The Belgian tenor, Imbert de la Tour, is engaged, so also are Gilibert, baritone; Sizes, baritone, and Journets, bass. Robert Blass, a young American, is announced. Eames comes not. She is not in health. Calvé goes to Cairo, possibly to become a Mahometan. Nordica is not engaged for

New York, though she sings in the West. Melba leads the list of sopranis. The season opens December 18 with—*mirabile dictu*—Puccini's "La Bohème." The Gounod heirs should sue for indemnification. The season will last fifteen consecutive weeks. The complete list of singers is as follows:

Sopranos—Mesdames Suzanne Adams, Susan Strong, Galski, Ternina, Marylli, Van Cauteren, and, of course, Bauermeister.

Contraltos—Mesdames Schumann-Heink, Olitzka and Bridewell.

Tenors—MM. Van Dyck, Dippel, Saleza, Cremonini, Bars, Bonnard, Masiero and Hubbenet.

Baritones—MM. Scotti, Campanari, Bispham, Dufliche, Bertram, Muhlmann and Pini-Corsi.

Bassos—MM. Edouard de Reszké, Plançon and Viviani.

Conductor—M. Mancinelli, seconded by Philippe Flon and Walter Damrosch.

A few old names will be noticed in above list, old and mediocre. But what is Mr. Grau to do now that Mr. Savage is engaging all the European and Asiatic talent available for his American Opera Company?

IS OPERA DOOMED?

THE London *Monthly Musical Record* contains an article on the subject of opera and its shortcomings. The arguments advanced are so strong that we give them at length, not forgetting to remind our readers that as opera is the most illogical and weakest of musical forms allowance must be made for Wagner's attempt to compass the impossible. Here is the case:

Wagner wrote treatise after treatise to justify his belief in himself and his art—the things are so inextricably mixed that you can hardly separate the man Wagner from Wagner the theorist. Gifted with a logically deductive brain, he saw clearly the dramatic and æsthetic absurdities of the old opera; but the same logic that made that insight possible also enabled him to bolster up his own case in a series of very clever special pleas. The more patent absurdities he abolished; he destroyed the old matrices in which the formal side of opera had been cast for generation after generation, and made new molds fashioned on more natural lines. The old opera with its set arias, concerted pieces, and finales, and its see-saw between quick and slow movements, was really conventional, using the slang of the painting craft.

Its patterns did not pretend to depict real fruit or flowers (as did the wall papers of our youth), but were in the nature of a Japanese picture. Wagner made his patterns or forms as natural as possible. He made them so natural in the earlier of his later music dramas that the design was lost in mere realism. Afterward in "Die Meistersinger," "Die Götterdämmerung" and "Parsifal," he seems to have perceived that the conjunction of music and drama is in itself so essentially unnatural or anti-realistic that to throw away the strength of music by limiting its expression was, to use a vulgarism, to cut off the nose to spite the face. Whether he actually admitted this to himself I cannot find in any of his writings, but the fact remains that in these three dramas we have concerted music and concerted finales to each act quite in the old style. The only thing new is the modern music, with its modern intervals and modern harmony. I have mentioned this return to creative sanity on Wagner's part, because it was at the same time a confession that, opera being a conventional form of art, its musical form must be more or less conventional.

But in his writings Wagner hit on a more deep rooted ill in opera making than this question of form. Over and over again he expressly states that music should begin where words end, and practically he lays down the axiom that drama for the purposes of music should deal with emotions, and not with circumstances. Ordinary drama deals with these circumstances or politics of life which have nothing to do with the inner, real man, and accordingly Wagner thought that speech drama could never depict or appeal to the real man. That is all very well in theory, but even if you agree that there can be any tragedy or comedy—any drama, in short—in the presentment of a life not bound round by the circumstances which actually create its tragedy and comedy, you have still a practical difficulty to face. It is impossible, then, to conceive anything in the nature of a drama for musical purposes that contains a series of emotional scenes without the connecting links of circumstances. Thus in "Tristan and Isolde" we have nearly the whole of the first act taken up by Isolde's recital of her wrongs, without which the following love duet and the third act (so essentially demanding

music) would have been impossible, and except that Isolde is in a white heat of emotional indignation there is but little that requires musical illustration.

This artistic contradiction is to be found still more plainly in the bickering of the Meistersingers in the first act of that opera, and in the first duet between Alberich and Mime in "Siegfried." Wagner has very cleverly distracted your attention from this by making his orchestra sing of the drama which lies behind these scenes of dramatic circumstances, and, as a consequence, some of the finest pages of his scores are precisely those which deal with scenes that, according to his theories, should never be set to music at all. But we ought, æsthetically, to place the orchestra out of count; it does not exist as part of the drama; it is a means by which the composer can give you his idea of the dramatic situations (as Wagner used it), or a means by which those situations may be heightened in their effect (the method of the modern Italian incidental music opera); but it ought never to be confused with the drama itself, which must take place on the stage, and be carried on solely by the *dramatis personae*.

The usual excuse for Wagner's inconsistency in setting dialogue after dialogue which does not demand music is that with the aid of his orchestra he has been able to weave up a beautiful musical picture, but it may well be asked if a form of art which demands so much toleration of its violation of æsthetic principles can ever be vital. And with regard to the older type of opera, it may also be asked if art which is so essentially conventional can ever be more than a make-believe. Here perhaps I ought to explain my use of the word "conventional." I do not mean merely that the limits of art expression are placed by rules and regulations dictated by fashion and the caprices of singers, but that the depicting of life in conventional art is conditioned by the art itself—just as in the Italian pre-Raphael pictures everything is subordinated to the general scheme of color and line. Life is expressed, then, by a pattern. To a certain extent the best art is always conventional. A painter of modern days strives to depict atmosphere, which the early Italian artist did not understand, or, perhaps, did not appreciate, although he may have understood it; and yet the modern man also attempts to give his canvas a general design. That is a combination of realism and conventional art. The purely realistic painter, however, contents himself with reproducing something he sees, without any thought of making a picture. The finest things in the painting art are not to be found in the realistically artless style, nor yet in the other extreme, as in the pictures of Burne-Jones, who thought almost entirely of design. The same thing applies to literature, and also to opera. But in the other arts the design is never present at the expense of some essential naturalness; that is to say, a painter or dramatist never takes as his subject that which cannot be expressed through the medium of his art.

The opera writer in setting scenes which do not demand music is guilty of that solecism. Wagner, with all his reforms, was not able to reform that altogether, and, indeed, by the very naturalness of his treatment in "Die Walküre" and "Siegfried," he accentuated the unnaturalness of setting such dialogue to music. The old composers recognized the difficulty, and weakly turned its flank by writing yards of stiff and formal recitative. Composers of the modern realistic school—Bruneau and Puccini, for instance—have attempted to solve the problem by using the kind of melodious recitative of Wagner, and, at the same time, making it more rapid and plastic, which Wagner's exhaustive orchestral commentary prevented. But the difficulty still remains unsolved. It is, perhaps, less noticeable in these modern works than it is in Wagner's, because the music, as a whole, is so conditioned by dramatic action that one hardly looks on it as music at all, and the mind is so concentrated on the drama, which is generally of melodramatic swiftness, that the unreality of music as its medium is overlooked. And this brings me to another count against Wagnerian music drama. Wagner understood that music cannot have scope for its full expression unless the drama unfolds itself slowly.

For all his theories, he was determined to make music the head partner in his syndicate of the arts. The consequence is that his music dramas often have their finest moments when the dramatic situation is prolonged beyond all reasonableness—prolonged simply for sake of the musical expression of part of the drama which has yet to be played or has already been played. The result is fine musical architecture, if you can only forget the stretching out of the drama almost to snapping point. Puccini goes to work in quite a different way. He never retards his drama for the sake of his music; indeed, sometimes one wishes in the "Tosca" that he had been as un-realistic as Wagner. The two styles present the extremes of opera: Wagner retards his drama, and sometimes spoils its proportion, by treating a scene which does not demand vocal musical expression, but gives a theme, from its connection with vital moments of the drama, for the orchestra to discourse upon; Puccini, on the other hand, hurries his music along, and never stays to allow it time for full expression.

THE PHILHARMONIC CONCERTS.

THE Philharmonic Society, under the direction of Emil Paur, will give eight Friday afternoon and eight Saturday evening performances, at Carnegie Hall, on November 16, 17; December 7, 8, 21, 22; January 1, 2, 15, 16, and March 8, 9, 29 and 30. Among the soloists will be Mme. Teresa Carreño and Miss Maud Powell, Fritz Kreisler, Henry Holden Huss, Ernst von Dohnányi and Hugo Becker. At the first concert Madame Carreño will play the first Tchaikowsky Concerto, and there will be a new symphony by Josef Suk. The novelty at the second will be Richard Strauss' "A Hero's Life." Among other works to be given are the symphonies "Eroica" and "Pastoral," Beethoven; No. 3, Brahms; "Manfred," Tchaikowsky; "From the New World," Dvorák; No. 1 (first time by the society), Weingartner; overture, "Manfred," Schumann; overture, "Le Carnaval Romain," Berlioz; "A Faust Overture," Wagner; "Overture de l'Orestie" (new), S. Tanéïew; symphonic poem, "Orpheus," Liszt; "Siegfried's Death," from "Die Götterdämmerung," Wagner; episode, "Carnival in Paris," op. 9, J. S. Svendsen; menuetto and allegro molto, from quartet in C, Beethoven. Josef Suk, the author of the new symphony, is the leader of the Bohemian String Quartet in Berlin. The symphony has been successfully performed by several of the leading orchestras in Europe.

Maud Powell is to play the Rimski-Korsakoff Fantaisie on Russian national airs, and Henry Holden Huss is to play his newly revised piano concerto. We hope that there will be adequate rehearsals for all these novelties, especially for the new Strauss work, one of the most—if not the most—difficult orchestral works in existence.

HERR WIESE has had a good deal of trouble about his production of the "Nibelungen Ring" in Madrid. The original plan was to give it at the Royal Opera, but as the director of that house at the last moment repudiated his contract, it will now be presented at the Teatro Zarzuela. The society of Madrid display great interest in the undertaking. The Infanta Isabella will be its "protector." She is a great lover of music and well acquainted with German musical affairs. The theatre above mentioned has been leased and a contract signed with Señor Caballero, the director. The King, the Queen Regent and the Court will be present to hear the whole Ring.

THE Imperial Library at Vienna has received from the Imperial theatres and the Imperial Chapel immense collections of music. The Chapel has sent 300 religious works of different epochs before 1850, many of them being autograph. The opera constitutes 1,300 partitions of operas, ballets, oratorios, cantatas, symphonies and airs that have been interpolated into old operas. The old French and Italian repertoires are well represented.

A BRONZE bust of Chopin has been placed in the Luxembourg Gardens at Paris. The sculptor, G. Dubois, modeled it after a portrait, which was painted by Delacroix, a devoted friend of Chopin.

THE music critic, Zenae, of the *Neue Hamburger Zeitung*, has been fined 100 marks for damages for a notice of Marie Pospischal. Unfortunately for the critic, the lady was not present at the performance he criticised.

A BRAHMS museum will soon be opened in Gmünden. It is established by a Viennese Macenas, Victor Miller, in whose house at Aichholz Brahms spent the last years of his life.



Ballade of Conceit.

To all ye critics who come to chill
And to smirch the work of the blessed few,
Who feed on the fancy they try to kill,
I snap my fingers—the sapless crew!
What do I care if they bark and mew?
This in the teeth of the mouths that whine;
What have ye wrought ye can say this to;
“By Jove, I made it, and it is mine!”

Never a book that was writ so ill,
Never a picture so false of hue,
Never a song with so little thrill,
That it had not something I’m glad was true!
What if I fail? I can still pursue
Joy of creation, the gift divine!
And he who creates has at least this view:
“By Jove, I made it, and it is mine!”

Thank God, who gave me the wits and will,
And the raging passion to put it through,
I never saw task that took so much skill
I dared not try and I dared not do!
My work is crude and a bit askew,
You’re free to condemn it, line by line.
But, bred of my brain, in my heart it grew;
“By Jove, I made it, and it is mine!”

ENVOY.

Critics, your parasite life renew!
Drink my conceit, for it flows like wine;
Here is my poem, and here is your cue:
“By Jove, I made it, and it is mine!”
—Gelett Burgess in San Francisco Wave.

“O THAT we two were a-haying,” is the annual cry, coupled with a lyric sneeze, of the unhappy being owning a sensitive nasal membrane. Every year I make my little moan, and every year the demon of the A-choo! sweeps down, and with jangled nerves and weeping eyes I salute daily the great round rim of the fire-planet, salute—and sneeze! Let Ethelbert Nevin now recast his famous song and wed its lovely music to “O! that we two were a-haying.”

The mad chase after a paradise for hay fever sufferers is not the least exciting of the many disagreeable things connected with the nervous malady. Every season you say: “But must I go again to the White Mountains? Why not the seashore, or other mountains, or Heligoland—or anywhere; but New Hampshire?” You really love New Hampshire, but the idea of novelty possesses one, and so experimentings begin, and usually end in disaster. I tried the sea this year. I selected an island many miles from mainland up in the favored State. Months ahead I engaged a room and even went on the limited train to Boston, so anxious was I to compass the trip between dawn and dusk. With exulting heart I wired from Boston; exultant in spirit I paced the little deck of the noisy little steamer that at sunset started for the far-off islands of the blest. It was quite dark when we hove to—mark the saltiness of my speech—and I dimly saw as in a dream a hugely porched hotel. A small boy with a Daniel Webster head carried my dressing case, and soon I was facing the Lord of the Realm—the hotel clerk.

“Did you get my wire?” I anxiously inquired. He nodded in a far away fashion, adding that I was ahead of my date just one day. As I registered my nervous apprehension was great, and I finally burst forth: “But you can put me somewhere for the night. I’ll stop at one of the cottages if neces-

sary. To-morrow, being Saturday, may give me a room in the main house.” I noticed that his face, otherwise bland and impassive, seemed violently agitated. He passed his hand over his chin in a singular fashion as if seeking to repress some spasmodic disorder. Turning his back rather abruptly upon me, this head clerk had a little fit all by himself, and when he came to I asked him if he knew that Pascal, Mahomet, Napoleon, Flaubert and Dostiewsky were all epileptics? He smiled sadly and answered: “You can have the room you engaged.”

There were thirty people in the house; the house usually held three hundred and fifty. I sneezed.

I sneezed there for ten days. You must know that the island was covered with rag-time weed and golden rod. Whenever I saw these two disgraceful growths I sneezed. I read of Nietzsche’s death and sneezed: perhaps that was caused by his name. But when the New York Journal arrived and set me sneezing I remarked to the head porter—the boy with the Websterian skull—that this was carrying the thing too far. Yellow and all that is symbolized by the color were antipathetic to my haughty nostrils. I thanked the gods that no Chinamen were on the island. Then I fled to the main shore and took a train for Mount Washington.

I didn’t reach there, but stopped off at a fashionable resort where golf ruled hay fever out of the running. Though I still sneezed, I grew ashamed and tried to hide it. This is contrary to all precedent, for at regulation hay fever cures people gather at the breakfast table and between fruit and oatmeal recount the number of sneezes suffered during the night. So hiding my nasal shame I went often in the open, and listened to them that go down to the links with sticks. I watched the game; I grew fascinated with it, yet feared to finger the sand. I actually lost weight watching two old men of seventy-nine playing a century tie—I mean a hundred years to finish, of course—and exclaimed aloud:

“Why, here is a game for all comers under four and over eighty!” A sad, churchly person near me said reprovingly: “Oh, no, my dear sir; oh, no! You must have heard the bright remark attributed to a judge of the Supreme Court—‘Golf is not a game; it is a disease.’ Aha! Clever, is it not?” I had heard this variant of Von Bülow’s opinion of all tenors before, so I did not laugh loudly. Besides, I was afraid of sneezing a newly laid golf ball off the tee. Just then the golfing expert lounged over to me and said: “Glad to see you on the links. I think you are the only man at the hotel who doesn’t play. Better begin now, though I don’t mind confessing to you that golf is not a game, but a disease.” I didn’t play, but moved up to the hotel. Falling into conversation with a large man from Boston, I observed that Marienbad was a great place for fat brewers. “Why, I am a brewer myself and go to Marienbad, but I’m not fat.” He didn’t seem very much offended at my *faux pas*, but continued: “I know something better than Marienbad for fat. It’s golf. Yes, sir; it’s golf. They play it at this house so much that I told Mr. Murphy, the assistant manager, I told him: ‘Mr. Murphy,’ says I, ‘golf is not a game; it’s a disease, sir; that’s what it is, it’s a disease.’” This man actually claimed the witticism as his own, so feeling slightly weary I strolled away to the stables. There at least I would escape golf talk. Going along the road I overheard the joke four times, and just grazed it as I went into the wagon loft. After inspecting the horses I asked one of the hostlers if electrical storms ever interfered with the pretty lightning rods on the barn.

“Bedad, sor, if they did it’s mighty little they’d lave behind them. The horses are never out of

their stalls, for the min are always playing golf. And they do be telling me that golf is not a game, but a——” It was my time to grow indignant. I sternly said:

“Golf is not a game; that any child who plays baseball can tell; but neither is it a disease, my good man. I’ve heard that joke before and it won’t work. Let me tell you what I call golf”—his face grew bright with expectation and thirst—“I call golf, not a game, but a common summer complaint.” He didn’t laugh at all, so I sneezed.

Finding that golfing was not good for hay fever I started for Maplewood. Now this delectable region is only sixteen miles away from Golfburg, where I was stopping, yet it took me about nine hours to reach my new destination. The trains are easily fatigued and only make short distance routes. I traveled in the cars about forty minutes; the rest of the time was spent at dismal junctions counting dead flies and wondering if I dare look at yellow cats without sneezing. In the evening I reached Maplewood, adorable Maplewood, haven of hay fever fiends and there sneezed not—neither did I golf!

Henry T. Finck, who also belongs to the Holy Brotherhood of Sneezers, went to the Yellowstone Park, but later went to Bethel, Me. He has finished his “Songs and Song Writers,” which is published by the Scribners. Grieg wrote a long letter to Mr. Finck about his own songs, a favor he seldom vouchsafes to anyone.

W. J. Henderson has begun the task of his life—a new study of Wagner. It is to be the most comprehensive of all the Wagnerian histories, and will not be published for a year.

Rupert Hughes has written an extremely entertaining volume on “Contemporary American Composers.” (L. C. Page & Co., Boston.) It was fully reviewed several weeks ago in THE MUSICAL COURIER, so there is little for me to add in praise or blame of this first book of a most versatile, talented and altogether lovable man. Naturally enough the writer, when he brings out a new edition of the work, will cut it down one-half and in five years time will cut that half into another half. This prediction is not meant in the least to detract from the validity of Mr. Hughes’ criticisms; only I think that he is too amiable, that’s all. But he will stoutly aver that one page of music well written is a sign of genius. Alas! a dozen bars do not make a brewery; one swallow does not assuage a thirst; nor does the penning of one pretty lyric or piano piece constitute a claim to immortality. However, criticism of a criticism is a bootless task. Mr. Hughes has done his work well and will be embalmed in the heart of several hundred of his countrymen—and forever hated by the five thousand and more whose names he omitted. O! criticism, what a bed of roses is thine for the criticised; but not for the critic, the abhorred one, the damnable rascal who always recognizes others’ mediocrity, but never your genius!

A list of Catholic English writers of fiction has been made by the *Tablet* from a catalogue of summer novels. It includes F. Marion Crawford, Bernard Capes, Dorothea Gerard, Ella D’Arcy, Mrs. Parr, Adeline Sergeant, Katharine Tynan, Conan Doyle, F. C. Burnand, Lady Gilbert, Clara Mulholland, John Oliver Hobbes, Fitzgerald Molloy, Mrs. Clement Shorter, Clement Scott, A. à Beckett, George Egerton, George Moore, Max Pemberton, Sir Hubert Jerningham, Miss Forbes Robertson, Florence Maryatt, Mrs. Wilfrid Ward, Justin McCarthy, Father William Barry, Ignatius Donnelly and a dozen or more lesser lights.

George Moore must have been recently “con-

verted." He speaks of his Protestant training in one of his early books.

* * *

That the Japanese are close observers is shown by the following story about Charles Battell Loomis, says an exchange. Besides being the author of several books, Loomis is not unknown to fame as a humorous impersonator, and he excels in representing varied types in the ministry and among Sunday school superintendents and missionaries. While in Paris recently he attended one of Vance Thompson's "afternoons" at his cozy little retreat at Auteuil. Among the guests of various nationalities was a Japanese who spoke French, but had no English. Mr. Loomis was called on for something, and he responded with an impersonation of a missionary who is invited by the superintendent to "address a few words to the little ones." The bland, high-keyed flat voice of the missionary who recalls to the little ones that "he, too, was once a little one, had a smiling face, and pretty blue eyes," &c., was admirably caught by Mr. Loomis, and when the laughter that followed the point had subsided, the Japanese, who had, of course, not understood a word, said in French to Vance Thompson: "It is the voice of the missionaries who come to Japan."

* * *

During a recent heated spell, Cardinal Gibbons, of Baltimore, and Archbishop Ryan, of Philadelphia, took a run down to Atlantic City, and on arriving made themselves known to none but went to a bathing house incog. Clad in the shapeless bathing suits that are furnished hapless strangers, they soon issued forth, with a broad rimmed straw hat tied tightly down upon the head of each. In spite of their shapeless costumes, however, there was something distinguished in the appearance of the two men, and so it happened that some of those in the throng that huddled along the beach gazed at them with mild curiosity. One home-like country woman, evidently on her first seashore visit, was especially interested in watching the two men, who were enjoying themselves with constantly increasing gayety. At length the dignitaries heard her say critically to her husband, in what she thought a safe aside: "Well, the old man, he looks kinder thin and peaked, but the old woman—seems to me she's quite hearty and strong!"

* * *

Maud Powell has just played with great success at Spa the Rimski-Korsakow Fantaisie, the same novelty she has promised to introduce here at one of the Philharmonic concerts. This remarkable countrywoman of ours has clambered unaided, except by her strong will and talents, to great heights, heights her bosom enemies never deemed her capable of reaching. She has achieved legitimate artistic success abroad, and we will be glad to welcome her return.

* * *

Victor Harris, after a quiet summer abroad, during which he paid his usual calls in London, Paris and Florence, is once more in the City of Abominable Noises and Smells, and, of course, is as busy as he can be.

* * *

There is an article in the *Contemporary* on Eleonora Duse, by Arthur Symons.

Her eyes, says Mr. Symons, are like a drowsy flame. Her stillness is the stillness of one in act to spring. There is no transition from the energy of speech to the energy of silence. When she speaks, the words leap from her lips one after another, hurrying, but always in colored clothes, and with beautiful movements. As she listens silently to music, she seems to remember, and to drink in nourishment for her soul, as she drinks in perfume, greedily, from flowers, as she possesses a book or a picture, almost with violence. I have never seen a woman so passionate after beauty. I have never seen a woman so devoured by the life of the soul, by the life of the mind, by the life of the body.

When she talks intently with someone whose ideas interest her she leaves her chair, comes and sits down quite close, leans over till her face almost touches one's face, the eyes opening wider and wider, until one sees an entire rim of white about the great brown pupils; but, though she occasionally makes a gesture, she never touches one, never lays her hand on one's sleeve; remains impersonal, though so close.

"Do you remember what Flaubert, that little priest, said of Shakespeare?" she asked. "If I had met Shakespeare on the stairs, I should have fainted." The people I would like to have met are Shakespeare and Velasquez.

"Could I live without the stage? You should not have said that. I have passed three years without acting. I act because I would rather do other things. If I had my will I would live in a ship on the sea and never come nearer to humanity than that."

* * *

I have just finished that new and terrible book of Gabriele d'Annunzio, "Il Fuoco"—speaking of Duse—and I may speak of it at length very soon. The author is still Wagner mad.

* * *

The Paris *Revue des Revues* has been asking various well-known persons, from the Queen of Roumania to Dr. Max Nordau, their opinions of athletics and outdoor pastimes generally for women. The questions submitted were: 1. Are women ceasing to be women through their devotion to the physical exercises known under the general head of "sport"? 2. Are the outdoor recreations a healthy diversion, or are they to be considered as a kind of infatuation prejudicial to her future? The balance of opinion in the replies received was undoubtedly in favor of women enjoying themselves in outdoor sports. "Carmen Sylva" thinks that the modern woman is quite at liberty to go in for all sports of the day "as long as she remains gracious and touching like Sakuntala, succors the distressed like St. Geneviève, sings and plays like St. Cecilia, brings up her children like Blanche of Castile, spins like Queen Bertha, weaves like Penelope, embroiders like the Roumanian princesses of old, paints missals like Ann of Brittany, tends the wounded like Florence Nightingale, and writes poetry like Margaret of Navarre and the Empress Elizabeth of Austria." The Duchess d'Uzès approves of all outdoor games and field sports for women. "I believe," she says, "that, as the woman is the guardian of home, to raise women is to raise the moral standard of their homes. That is why I am not alarmed to see mothers, wives, sisters, and daughters sharing to a certain extent their sons', husbands', brothers' and fathers' outdoor sports. The son of a woman accustomed to face every danger is not likely to know what it means to be afraid."

Emile Zola, who is an ardent partisan "of all physical exercise which can assist in the development of woman," says he can see nothing disgraceful in the costume of the sportswoman. He confesses, however, that English women reconciled him to the skirt. "The provision centres of London are suffi-

ciently far removed from the smiling cottages of the outskirts to cause young ladies to go awheel for provisions in the morning; and however uninteresting they may be on foot, I always watched them pedaling to market with the greatest pleasure. Turn over the leaves in some drawing room of an old album containing the portraits of the ancestors of the family, or, better still, before the time when photography was discovered, pass round the fashion plates of the time of the Restoration, or of Louis Philippe, and you will hear the young ladies of to-day ask how people dared go out dressed in that way." M. Sully Prudhomme, the poet, "considers le sport unwomanly; or, at all events, is rather fearful of woman 'borrowing from men purely virile qualities which would disfigure and ruin her charm.'" Strange to say, most of the objections come from medical men, like Drs. Pozzi, Charcot and Héricourt, who one and all deprecate, to a lesser or greater extent, athletic sports for women. The last-named authority "is even of opinion that there is no kind of outdoor exercise which may be set down as absolutely harmless to the feminine system."

Piano Scholarships at the National Conservatory.

THE piano scholarship of the National Conservatory of Music (founded by Mrs. Jeanette M. Thurber) has been awarded to Miss Bertha Roy, an eleven year old musical prodigy, of Quebec, Canada. There were several hundred applicants for the scholarship, which has been open since May last. Miss Roy will receive a five years' education in the conservatory. Her instructor will be Miss Adele Margulies.

The supplementary fall examinations of the National Conservatory will be held Wednesday, October 17, from 10 to 12 a. m., and from 2 to 4 and 8 to 10 p. m. Singing, opera, piano, organ, violin and 'cello.

The regular faculty will be in attendance at this examination: Rafael Joseffy, Adele Margulies, Leopold Lichtenberg, Leo Schulz, Augustus Vianesi, &c.

Seldl Amateur Orchestra.

The concert given by this orchestra at Tammany Hall last Tuesday evening passed off well. The members, some fifty in all, play well, but with such a conductor as H. Russoto there is small chance of progress. The man does not seem to know when anything goes wrong, and lacks all knowledge of orchestral routine.

Young Michel Shapiro, a pupil of that sterling teacher, Mark Fonaroff, played the Vieuxtemps "Fantaisie Caprice," doing himself and his teacher utmost credit. It is stated that many of the orchestra violinists are pupils of Mr. Fonaroff.

Mrs. Rombro Kranz, the soprano, has a nice voice, but squeezes all her top notes, and displays lamentable lack of rhythmic feeling. She has fire enough, but lacks control.

Richard Byron Overstreet.

Although Mr. Overstreet arrived in this country from Berlin too late last season to do much work professionally, he very soon established himself in the musical world, and is already well known.

He took part in the concerts of the Indiana State Music Teachers' Association, and his success was very gratifying.

Mr. Overstreet has a bass voice of natural power and large range. His singing is always marked by finish, and there is no doubt that he is destined to become one of America's foremost basses. His repertory is large.

Loudon G. Charlton has placed Mr. Overstreet with the Mozart Club, of Pittsburg, and other important organizations.

Shannah Cumming Engaged.

Among the larger engagements for the coming season booked by the favorite soprano are Boston, with the Apollo Club, November 14; Brooklyn, at the Institute, November 20; Toronto, concert, December 11, and Montclair, song recital, with F. W. Riesberg, accompanist, December 17. These song recitals will be a feature of her engagements, inasmuch as they will be highly educational, arranged in chronological order.

The National Conservatory of Music of America,

128 East Seventeenth Street, NEW YORK.

JEANNETTE M. THURBER, PRESIDENT.

Artistic Faculty, consisting of

RAFAEL JOSEFFY,
ADELE MARGULIES,
LEOPOLD LICHTENBERG,
LEO SCHULZ,

AUGUSTUS VIANESI,
HENRY T. PINCK,
MAX SPICKER and others.

SUPPLEMENTARY EXAMINATIONS.

Singing, Opera, Piano, Organ, Violin and 'Cello.

WEDNESDAY, OCTOBER 17, 10 to 12 A. M.; 2 to 4, 8 to 10 P. M.

DAY AND EVENING CLASSES.

ADMISSION DAILY.

Passing Mention

By Aodh.



REPEAT what I have said before. Give the opera in the language of the country—give us English opera in America with good ensemble, well prepared, well brought on the stage, and try to educate the masses. Then after years we might reap the benefit of the good ground we have laid down in the hearts—not of our fashionable people, but of what we call the real American people.

Whoever would take the initiatory step in this direction would deserve the blessings of the next generation."

These noble words I found in an old scrap book nearly a generation old. And then I found a correspondent repeating the above noble sentiment, and adding: "Till now English opera has always been treated as a step-child, everything has been good enough for it, old scenes have been used, the smallest possible orchestra and voiceless choruses have been engaged, and the whole affair has had a second-hand look. And the managers wondered that the opera did not pay!"

In those old days Max Strakosch encouraged native talent by his American troupe, with Kellogg, Cary, Marie Litta, Mrs. Polk, Charles Adams, Gottschalk and others. The repertory was the old one, and they sang in Italian. I remember meeting after one of these performances an Italian friend, who said: "Caro mio, I was born in the country of Dante and know Italian, but what language they are singing I have not yet discovered." Madame Rudersdorff, it was said, wrote a letter to Max, entreating him to give up Italian opera in America. Good advice, but somehow nobody takes it.

"I know nothing about music! You do not believe me! You wonder! An Oberkapellmeister and not know anything about music! But it is so!" And there Sands begins "The History of Herr Oberkapellmeister Shapkopf." He tells how he was dismissed by the new Duke of Klein Knoblauch, and went to England, the land of wealth. There he is advised to give lessons. "I give lessons!" he exclaims. "Certainly," said his friend; "you are Herr Oberkapellmeister Shapkopf. It will be given out that you condescend to take a few pupils, et vous voilà."

"But I know no English."

"They will like you all the better for that."

In London he meets an author who has just completed a philosophic sketch in two volumes, "The Misanthrope at Home." He has taken it to "The Instructive Wall Paper Company." It is a capital idea! The Instructive Wall Paper Company! You can lie in bed and read all round the walls of the room. "I wrote 'The Misanthrope at Home' very carefully—it will paper a room 16 feet by 12, a very popular size."

Here my scrap book unfortunately ends, leaving me dying to know of the Oberkapellmeister as a London lion, and still more of his literary friend and the "Instructive Wall Paper Company." The

latter ought to be an example to our publishers of voluminous sets. But where can I find a copy of Herr Shapkopf's history?

The author is Richard Mansfield.

Shapkopf's Duke of Klein Knoblauch had banished from his dominions all musical instruments except barrel organs. He evidently held the views of executive art enunciated by the "Musical Socialist," who believes that nobody but an acrobat will voluntarily spend years at such a difficult mechanical puzzle as the keyboard, and implores someone to invent a piano which will respond delicately to the turning of a handle. Well, we have all kinds of mechanical pianos nowadays, but although it be quite true, as Mr. Shaw says, "that the sole faculty necessary to the executant musician on such an instrument is the musical faculty," we have not yet found any virtuosi of the handle as highly esteemed by musicians or lovers of music as Joseffy or Paderewski.

Mr. Shaw's sarcasm is very good sarcasm, and it would be a blessing to art if artists could be kept alive without drudgery. Unfortunately, just when one is expecting a solution of the difficulty the "Musical Socialist" cries, "I did not come here to talk shop." This is tantalizing.

I once had a talk with my friend, John Burns, on art. Here let all lovers of music congratulate him on his re-election to the British Parliament. It is a remarkable victory. Here is a laboring man, a pro-Boer agitator, a Socialist, defeating a brewer. In England a member of the Peerage is a bigger man than a member of the Peerage, very much richer and his fame is spread throughout the world. I think Burns' love of art nerved him to the fight.

"If Sarasate and I," he said one day, "were cast on a desert island, I should say, 'My dear friend, I'll do all the work, build a hut, dig the ground, cook the dinner, wash the dishes; you must not do anything that will do anything to injure your bowing or your fingering. You must play when you like and what you like.'" I infer from this and his subsequent remarks that he thinks that in a reformed state artists would be maintained at the public expense. They would be spared the humiliation of putting themselves up at auction and of being knocked down to the highest bidder. They would not be rendered ridiculous by silly spinsters or writers of press notices. He would not have to make his art a means of money getting, and thus, to quote Mr. Shaw's hero, become a vagabond not to be entertained as an equal by honest men.

Unfortunately, artists out of Utopia have no objection to earning money; in fact, some of them are quite as fond of making it as any impresario is.

There is not much prospect of subsidized theatres or subsidized artists in this free and enlightened republic, but a dreadful report has been started that some hater of mankind proposes the building of a Temple of Music. The *Telegraph* wisely suggests that it be made quite impervious to sound and that all amateurs be locked up in it. How happy we should all be then! Like Miss Gould's Hall of Fame it might be made an ornament to the city, and

it would not become the subject of newspaper controversy.

I cut the following paragraph from a paper in the English language published in Berlin:

There are a great number of new English girls this season come out for a year's, or more, study of music. Miss — has a house full, and every week brings another batch of old and new faces to Berlin. I wish them all good and happy terms.

The editor and publisher of this newspaper know as well as we do that most of these English and American girls who go "for a year's or more study" of music are wasting their time and flinging away their money without any chance of success. Yet, instead of telling what they know of Miss — and her house of musical students, they wish them happy terms. Far better a happy return home.

Miss Montefiore Returns

From Her European Tour.

AFTER three months passed in the musical centres of Germany and the Paris Exposition Miss Caroline Montefiore, the singer and vocal teacher, returned last Saturday on the steamer *Augusta Victoria*. On her tour abroad Miss Montefiore was accompanied by one of her sisters, and both young women enjoyed every day of their interesting journey.

At her handsome studio in the Ormonde, corner Broadway and Seventieth street, she found numerous applications awaiting her attention, and in another week her pupils will be assigned to their classes and serious work for the autumn will begin. Educated herself in an artistic atmosphere, Miss Montefiore imparts in her teaching something more than mere cultivation of the voice. As a teacher she is conscientious, sincere, reposeful and discriminating.

While abroad Miss Montefiore tarried longest in places linked to the memory of men famous in music. In beautiful Thuringia, especially Eisenach, the birthplace of John Sebastian Bach; in Weimar, with its associations of Liszt, Miss Montefiore passed some delightful days with congenial friends. In Berlin Sousa gave a dinner in honor of Miss Montefiore. That music publishing centre, Leipzig, also, interested Miss Montefiore, and it was here that she paid a visit to Master Carl Klein and his mother. Young Klein's talents as a violinist have been set forth in *THE MUSICAL COURIER*, and Miss Montefiore stated that the German critics are very enthusiastic over the gifts of the young New Yorker, who, by the way, is a son of Bruno Oscar Klein, the pianist and composer. In Leipzig all the leading musicians predict a brilliant career for Master Klein.

Munich was another city where Miss Montefiore found much that appealed to her artistic sympathies. After Germany came a short trip into Switzerland, and then Paris, with its Exposition and reunion with notable artists.

"The Fair is wonderful," said Miss Montefiore, but the readers of *THE MUSICAL COURIER* have heard all about that. "Of the musicians I met in Paris," continued Miss Montefiore, "I regard Eduard Zeldenrust, the Dutch pianist, as an artist of rarest gifts. His Bach playing is nothing less than marvelous. Zeldenrust's dream of a visit to America is sure to be realized. One American woman who heard him play a Bach number presented him with a tiny American flag, of which there are myriads in Paris at this time. Zeldenrust values this little flag as a priceless thing, declaring to everyone that it is a 'luck token.' Carl Heinen, the violinist, and his wife; Ludovic Breitner and his wife, and Godowsky and his wife, and Mark Hambourg and his father, were among the musical people we met socially while in Paris. Hambourg came to see us at our hotel with his father. The enthusiasm of the young Russian pianist over his American tour was inspiring and almost made us feel homesick. All European artists want to come to the United States."

From Paris Miss Montefiore went to London and spent a week to good advantage, looking into musical matters and sight seeing.

Salter's Ithaca Recital.

Sumner Salter gave his first organ recital in Sage Chapel last week, the first of one a week during the school year. He played the Mendelssohn Sonata No. 1 and the Bach D minor Toccata and Fugue in too slow tempo to be effective; evidently these works are too difficult for him. The Rheinberger "Vision" and a Widor Pastorale went better—they are easy. A reliable observer writes *THE MUSICAL COURIER*: "His manual and pedal technique were not at all adequate for a good performance, the themes lacking in clearness all the way through."

Boston Music Notes.



HOTEL BELLEVUE,
17 BEACON STREET,
BOSTON, Mass., Oct. 6, 1900.

Mrs. Caroline Shepard has already booked a number of engagements for the coming season. In November she will sing at New Haven, Conn., with the Oratorio Society, in December in New York with the New York Oratorio Society, and also in Washington, D. C. At the New Haven and Washington concerts she will sing in "The Messiah," and in New York will be heard in Bach's mass. Mrs. Shepard attended the Music Festival in Worcester last week.

Miss Priscilla White has so large a class of pupils at Lassell Seminary, even at this early date, that she has been obliged to take an assistant, Miss Helen Goodrich, who has been trained under the direction of Miss White and Miss Munger. Miss White also has a waiting list of pupils anxious to study with her, so it may be said that this young teacher has begun an unusually busy and promising season. Miss White's new studio in the Pierce Building is now quite settled for the winter, and is a charming room, the size and spaciousness of which at once impress the visitor.

Miss Blanche Marot, a pupil of Madame Gertrude Franklin, has been engaged as the head of the musical department of "The Institute," Mt. Pleasant, Pa. She is having great success, and already has more than double the number of pupils of her predecessor.

Mrs. Ernestine Fish has been engaged as contralto soloist of the Tremont Temple. While in Worcester last week Mrs. Fish sang for a number of friends at Washburn Hall.

Weldon Hunt sang at a number of musicals at Marblehead Neck this summer. On September 1 the audience was made up of people from Marblehead, Pride's Crossing and Beverly. He also sang at Mrs. C. S. Eaton's just before returning to town. Mr. Hunt makes rather a specialty of private musicals and drawing room work. He has recently taken a studio at Steinert Hall for two days in the week.

At Brattle Hall, Cambridge, last Monday evening, a concert was given by Harrison W. Bennett, a pupil of Arthur J. Hubbard. Mr. Bennett will leave soon for Italy to continue his studies in music. Those taking part were George Riddle, reader; Miss Ruby Cutter, soprano; Miss Margaret Roach, contralto; Miss Zella Cole, pianist; Charles Hill, tenor; Harrison W. Bennett, basso; Miss Ruth Savage, accompanist.

John Jewett Turner, baritone, is already in the midst of a busy season, for although he only returned to the city last week, he has a large number of pupils enrolled. Mr. Turner is the director of music at the Franklin Street Church, Manchester, N. H., as well as a member of the quartet. Mr. Turner is arranging a series of musicals to be given at his studio during the season.

Everett E. Truette has church music classes, for the special study of the church services and choir directing. There are eight pupils in each class, and the course comprises ten weekly lessons of two hours' length. These lessons are devoted to hymns, anthems, solo accompaniments, responses, chants, interludes and modulating from one part of the service to the following part.

Miss Gertrude Belcher, a pupil of Mrs. Anne Gilbreth Cross, has returned from Berlin, where she has been studying with Carreño.

Carlo Buonamici has taken a studio at the Steinert Building.

Mr. and Mrs. Heinrich Schuecker were as usual the guests of Stephen Salisbury during the week of the Worcester festival. Mr. Schuecker was one of the guests

of honor at the reception given by Mrs. Reed-Lawton during the week.

Miss Harriet A. Shaw is in town busy with pupils at her apartment in the Abbotsford. Miss Shaw did not attend the Maine Music Festival this year as engagements here prevented. It is probable that some time during the season Miss Shaw will give a harp recital.

At Mr. Hill's recital in Association Hall Tuesday afternoon, a large audience numbering between 700 and 800 people, attended, and were very enthusiastic, six of nine numbers having recalls or encores. Mr. Hill's pupils achieve success wherever they are heard. One of his pupils, Miss Peabody, of Haverhill, who has just gone abroad, played for Prof. Martin Krause, of Leipzig. He expressed himself as much pleased with her playing and said she had nothing to change, but could continue her work from the point where she left it with Mr. Hill. A higher compliment could not be paid to a teacher than this.

H. Carleton Slack takes a great interest in politics as well as music, and has just been elected president of the Beacon Hill Republican Club. Mr. Slack is director of the Orpheus Club at Somerville, which has a membership of over fifty. The rehearsals for the present season began this week.

Those who took part in the recital of the Faelten Piano School at Steinert Hall last Wednesday evening were: Miss Grace M. Field, Somerville; Miss Helen L. Masten, Roxbury; Miss Caroline Cunningham, Cambridgeport; Miss Ina Bel Edgerton, Greenwich, N. Y.; Lloyd del Castillo, Cambridgeport; Leslie Flentje, Cambridge; Robert W. Gibb, Dedham; Benjamin Tremere, Jamaica Plain; Miss Marion L. Kent, Denver, Col., and the Ensemble Class, Miss Beulah Chaffee, Miss Grace Field, Miss Pauline Fischacher, Miss Mollie Gilman, Miss Alice Riche, Miss Alice Stowell, Miss Anna Zemke, Francis Greenan.

Miss Pauline Woltmann, who sang so well at Mr. Hill's concert on Tuesday afternoon, will be heard in concert more or less during the winter. Her teacher, Frank E. Morse, is constantly receiving compliments about this young singer.

Louis C. Elson is busier than ever this year. In addition to the regular courses of lectures that he gives, he will give twenty lectures in Dana Hall, Wellesley, during the winter. He has two Western and Southern trips now booked, the dates running into March. Besides this he keeps up with his regular work at the New England Conservatory of Music, and does a large amount of writing, criticising, &c.

One of M. B. Willis' songs, "My Juliet," was sung by Mrs. E. D. Hathaway at a meeting of the Daughters of the Revolution, held at the Vendome Friday afternoon. The accompaniment was played by the composer, who is a pupil of Homer A. Norris.

Mme. Etta Edwards will introduce two of her pupils, Miss Edith Viola Ellsbree, soprano, and Miss Louise Ainsworth, contralto, at a concert to be given in Steinert Hall during the week of the 14th.

Karl Doering has resumed his teaching at his studio in Steinert Building last Monday. He will accept engagements for concerts and private musicals.

L. H. Mudgett will, as usual, be the principal manager of most of the first-class artists that appear in this city during the coming season. His first concert of the season will be given by Mme. Schumann-Heink, at Association Hall, on Saturday, October 13.

A recital by Miss Nellie Dean, of the Faelten Pianoforte School, assisted by Stephen Townsend, will be given at Steinert Hall, Thursday evening, October 11.

W. H. W. Bicknell, of Winchester, a pupil of Mrs. L. F. C. Richardson, has been engaged as solo tenor at the Church of the Advent.

Mr. and Mrs. Wilhelm Gericke and family arrived from Europe last week, and Mr. Gericke had his first glimpse of Symphony Hall the day following his arrival.

For the Handel and Haydn Society's concert of "Elijah," to be given at Symphony Hall, October 21, Mrs. Adelaide Jordan has been engaged to sing the contralto solo parts.

Rehearsals of the Beethoven Mass, which will open the season at the new hall on October 15, are going busily on under Mr. Gericke, at Union Hall. Mr. Lang has been

giving some extra rehearsals for those who did not sing when the Cecilia produced the great work a few years ago.

The first rehearsal for Mr. Tucker's concerts took place last Wednesday evening at the People's Temple. There was a very full attendance, and great interest was shown in the new work by Horatio W. Parker, "A Wanderer's Psalm," which is the first work to be taken up by the local chorus. This psalm is a composition of remarkable beauty, and was warmly praised by the English critics after the first performance, which was given at the Hereford Festival on September 13.

On October 13, at 10 a. m., a new department for special teaching of voice production and the rudiments of music to prospective choir boys will be inaugurated at the New England Conservatory of Music. The class is entirely free.

A concert of unusual interest is to be given at Symphony Hall on the evening of Tuesday, October 30. Clarence Eddy, of Chicago, will play a notable list of compositions upon the new organ. He is to have the assistance of Leonora Jackson, the violinist, and Katharine Fisk, contralto.

The program for the opening of Symphony Hall will begin with the Choral of Bach for chorus, orchestra and organ, followed by a prologue by Owen Wister, and closing with the Beethoven Mass in D. The performance will be under the direction of Wilhelm Gericke. A most welcome innovation will be made in the way of a fifteen minute intermission during the performance, and this custom will also be established at the Symphony concerts, when there will be an intermission of ten minutes before the performance of the symphony.

Miss Suza Doane and James Ritchie White were married at the Church of the Ascension, New York, September 29.

Edwin Klahre, for several years of the faculty of the New England Conservatory, will give a series of piano recitals in Steinert Hall this season.

The entertainment committee of the Newton Club have arranged five chamber concerts for the winter.

Miss Anna Miller Wood, contralto of the First Unitarian Church, Boston, gave her second and last concert before departing for the East at Sherman, Clay & Co.'s Hall September 29.

Miss Grace Louise McQuesten, a young musician of Manchester, N. H., is soon to resume her piano studies with George W. Proctor.

John S. Codman, Clayton Johns and Miss Greenleaf took part in a concert at Curtis Hotel, Lenox, last Saturday afternoon. The patronesses were Mrs. Fames, Mrs. Giraud Foster, Mrs. R. C. Greenleaf, Mrs. W. D. Sloane, Miss Wharton and Mrs. Robert Winthrop.

Wednesday evening, October 10, a recital will be given by students of the advanced classes at the New England Conservatory of Music.

And now comes someone editorially in the Boston Transcript asking why another public rehearsal is not given of the Symphony Orchestra each week—making three performances of the same program where we have but two now. The article continues: "The population of the suburbs is constantly increasing, and it is the sincere wish of managers to increase proportionately the opportunities for out of town residents to enjoy the privileges the town dweller may have. Acting with this intention, the symphony concert officials have had under advisement various ways and means for serving these patrons. But as yet it is impossible to foretell the exact form into which these discussions will crystallize. Perhaps the third performance, with some changes made that would not interfere with the essential interest of the program, may develop. Or, possibly, affairs will so arrange themselves that a week's music festival will be given in the spring of each year at which the numbers finding most favor through the season will be given."

Max Treumann.

Max Treumann has returned from his vacation and resumed his teaching and professional work at his new studio on Washington Heights.

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CHICAGO OFFICE
THE MUSICAL COURIER,
224 Wabash Avenue, October 6, 1900.

AFTER the election matters will adjust themselves." This is the opinion heard on all sides, and in the meanwhile many good and worthy people who have toiled and struggled to bring themselves to that pitch of perfection expected of Chicago artists are wondering how appearances are to be kept up. "Doing better than ever," say some of the as yet to fame unknown, but then they judge by comparative values. What last year was trifling by a little judicious padding becomes this year "better than ever." "Later than ever" more nearly expresses the situation. There has been absolutely nothing to report either in the past, and there is nothing in the immediate future for the public. The schools and conservatory concerts are not included in the really public events. And yet despite the obvious lack of interest in music exhibited by those most nearly interested, the professional contingent continues hoping and waiting—and sending circulars. What a farce this circular business is, and what thousands of dollars are expended annually by the musical people in booklets and leaflets of all descriptions. Again this is not applicable to the schools nor conservatories who have reason and spare capital which they can use to advantage in circularizing, nor does it apply to such well-known artists as Emil Liebling or Charles W. Clark, and others equally well known to the world at large, but to the immature professional of whom no one ever heard. The circular business is distressing. In ninety-nine instances the circular of the unknown and aspiring musical amateur or quondam professional goes to that bourne from which no circulars return, i. e., the waste paper basket. I have asked many club women to whom these things are sent, and without exception they express the opinion that circulars, so far as the clubs are concerned, are a useless expenditure, unless coming from a recognized artist who has made a reputation. One club woman of very decided views said that so far as her club was concerned under no circumstances would an artist be engaged on the strength of a circular.

Were it not for the admirable presentation of "El Capitan" by the Castle Square Opera Company, the week just past in musical matters of interest would have been an utter void. Of course, every fourth year political issues become paramount, but not before has the Republican-Democratic contention so completely ousted the musical events that should be prominent at this season of the year. It may be, and then, indeed, is the dearth of concert not only comprehensible, but most natural, that the quartets, trios and soloists, which are accustomed to introduce the political oratorical campaignists are of such peculiar quality as to force any self-respecting musician to hide his vocal and other qualifications in horrified shame.

"El Capitan," the saving feature, gathered to every performance an audience that crowded to its fullest capacity the Studebaker, and made a success which forced the management to repeat for the coming week's bill with every prospect of a similar result. Among the principal taking part in the Sousa production there is nothing of extraordinary excellence, but there is the all round good performance to which we are accustomed in every Castle Square Opera performance. All are workers, and the evidence is apparent in the absolute word perfect and exactness of detail which characterize each and every production. Of the chorus, no higher praise can be given than that the fact which is very generally admitted that it is a long way in front of any Chicago has hitherto heard or seen. The scenery is splendid, and the staging worthy of the highest commendation. How much the musical and pleasure loving public of Chicago is indebted to Kirby Chamberlain Pardee, whose suggestion it was to bring the Castle Square Opera here.

Several changes are not unlikely to occur in the various local musical organizations and schools, but as yet the proposed amalgamations are not ready for publication. I believe the Chicago Auditorium Conservatory is involved, but with whom or what it is to be affiliated report sayeth not. An unsurpassed combination might be obtained in the copartnership of Mr. Marescalchi, Hugh Kelso, Mrs. John Vance Cheney and Mr. Gleason. In some respects such a school would be supreme. Of course this is only a suggestion of what could be done in the way of amalgamation. With reference to the Mrs. John Vance Cheney method, I have just received a circular which contains some extraordinary information relative to the internal concomitants which are absolutely necessary to a musical education. The

following, which is submitted to the hungry music student, is selected at random from the circular in question:

The interpretation and expression of an art work can be no greater than the artist. Hence the first work of education is the upbuilding of the man; the second is the preparation of the body, the instrument that is to express the man and his art ideas. To adequately convey to the world the message of a Beethoven or a Shakespeare, the states of mind expressed in their compositions must become a part of the experience of the interpreter.

To enter into these states of mind the organism of the interpreter must attain absolute receptivity. His mind must be prepared, as the photographic plate is prepared; high states of consciousness must be awakened and reproduced at will.

Followed, consciously or unconsciously, this is the process of development of every great interpretative as well as of every great creative artist.

Through the awakening of the centres of consciousness and the consequent command of the vital forces, it is within the reach of all persons to acquire the full use of their faculties.

The true study of art and art technic is not the mechanical use of the members of the body, but the domination of the members of the body as channels for the transmission of thought and emotion.

The law pertaining to the transmission of these inner forces works as directly in the human organism as the law of transmission works in telegraphy; the inner forces are as directly under control of the true artist as the electrical current is under the control of the operator.

Every human being has something to express that no one else can express. Complete expression is the birthright of each individual.

The arts are servants to complete expression when they are practiced from internal perception to external expression.

Perception and expression are developed through the exercise of the laws of involution and evolution.

A very important department of the school of life and expression is that devoted to the study of the hygiene of mind and body.

Mrs. Cheney offers for the first time in any school a course of lectures and drill in practical concentration, for purposes of health and command of the powers of the mind in art expression and life.

The circular does not state if the "involution and evolution" process is performed for the student or whether the student does it for herself or himself. This self-analyzing business must be attended with serious disturbance and certainly is not conducive to digestion.

This school of life and expression for the making of pianists is of the world worldly. I find a special feature is made of the social qualifications of being able to receive and pour tea.

Emil Liebling played at the Milwaukee Downer College on Tuesday evening, the assisting artist being Hans Zeitz, violinist. The first of the thirty-fifth annual series of musical and dramatic matinees given at the Chicago Musical College, Recital Hall, will take place Saturday, October 20. The program, which will enlist the services of Vernon d'Arnalle, Karl Reckzeh and Franz Wagner, three distinguished members of the faculty, is as follows:

Piano—	Prelude, C sharp minor.....	Rachmaninoff
	Feuerzauber.....	Wagner-Brassin
Vocal, Song of Thanksgiving.....		Borowski
Piano—	Nocturne in D flat major.....	Chopin
	Ballade, G minor.....	Chopin
Vocal—	The Night Has a Thousand Eyes.....	d'Arnalle
	Feldeinsamkeit.....	Brahms
	Though You Forget.....	Tipton
Cello, Tarantelle.....		Popper
Vocal, Sword of Ferrara.....		Bullard
Piano—	Etude, D flat major.....	Liszt
	Fledermaus Walzer.....	Strauss-Schütt

Mary Wood Chase.

The season has hardly commenced for the majority of artists, but still Mary Wood Chase, pianist, who has made such a remarkable success in such a very few years, can already show a number of engagements booked. She is to play in Wooster, Ohio; Mt. Vernon, Ia.; Grinnell, Ia.;

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LOTTA MILLS, . . Pianiste
MADELINE SCHILLER, Pianiste
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Ohio, Iowa, Kansas, Wisconsin and Minnesota will be all.

The season in Rockford opened with a concert given by the Mendelssohn Club, of that city, Thursday last. The assisting artists were Wallace Hobart, piano; Walter Schulze, violin; Franz Wagner, 'cello; Mrs. Maude Fenlon Bollman, soprano; Mrs. Chandler Starr, accompanist.

The *Morning Star*, of Rockford, in a lengthy review praises the concert, and of the artists, Mrs. Maude Fenlon Bollman and Mrs. Chandler Starr, says:

Mrs. Bollman sang the dainty "Doris" of Nevin with her characteristic style, and added another to her long list of successes. Mrs. Starr's accompaniments were given with her usual skill, and added not a little to the success of the program.

The Mendelssohn Club has obtained the reputation for giving first-class programs, and one of its rules is "no encores." With reference to this the *Morning Star* remarks:

The Mendelssohn Club has established a rule for its concerts that is an innovation, but at the same time an improvement. No encores are allowed, as the programs are made of proper length, and to add a number of encores makes them too long, and at the same time puts too great a demand on the players and singers. In future the program will be given as announced, and no extra numbers allowed.

The Chicago artists, Wagner and Schulze, scored a pleasing success, as did Wallace Hobart, pianist, of Rockford.

The normal department of the American Conservatory opened last Saturday with lectures by J. J. Hattstaedt and Mrs. Gertrude H. Murdough. The first of the annual series of public entertainments takes place this afternoon.

D. Alva Clippinger will give a musical at the Hyde Park Hotel next Friday evening, with the assistance of the following artists: Emil Liebling, Earl R. Drake, Sydney Preston Biden, Mrs. D. Alva Clippinger and Miss Mary Landsen.

Miss Emma E. Clark, of 720 Fine Arts Building, is having such large classes in piano this fall that she has engaged another assistant, Miss Sara L. McConnell, who recently had a call to teach in Cincinnati College of Music.

Referring to Miss Celeste Nellis, who has been much before the American and French public, the *English and American Gazette* says of her performance:

Miss Celeste Nellis, who, after her studies in Germany, came to Paris to continue them under Moszkowski, gave a recital in the United States Pavilion on Thursday evening. She prepared a highly interesting program, quite free from the hackneyed compositions that one is compelled to hear by every pianist. It is a pleasure to hear Miss Nellis, for she has a refined, broad style. She has intelligence far beyond her years, and a touch that is individual. Withal, she has magnetism. Her success was pronounced and merited.

Justin Thatcher.

The young tenor, under the direction of E. F. Nixon, continues to win praise in every city at which he sings. The following are some recent criticisms:

A song recital was given last evening in the club room of the Wednesday Morning Musicals by Justin Thatcher. The reception accorded him was most flattering, for the audience was composed of the most musical people of this city, who recognized an artist. The singers that have come to Nashville in the past few years have

come much heralded, and Nashville people have rushed to hear them, paying goodly sums. In looking back over the list of male singers who have been heard here it is to be doubted if a better voice—a more beautiful and artistic voice—has ever been heard than that of Justin Thatcher.—Nashville Banner.

If it be praise to say, as was said of the great Mario, that he could "charm with his tenor note the soul in purgatory," how much greater the achievement of charming a critical and cultivated audience, surrounded by all that is beautiful and desirable. And this is what Justin Thatcher does with his glorious voice. His songs were artistic gems, interpreted with delicacy and feeling, while his voice, perfect in training, is yet of that sympathetic quality that leaves nothing to be desired.—Nashville American.

Justin Thatcher was the favorite of the evening.—Boston Globe.

Justin Thatcher, the tenor, met with a hearty reception.—Boston Traveler.

The singing of Justin Thatcher was a delight to the audience.—Boston Herald.

Justin Thatcher, the tenor, well known to the public, sang charmingly, as he always does.—Boston Post.

Miss Ella M. Clark, pianist, has returned from a visit to the Exposition at Paris, and resumed her classes in La Grange and Chicago. Miss Clark has long been regarded as one of the most earnest members of the profession, and in a quiet way accomplishes much good work in teaching and playing.

The Chillicothe *News-Advertiser* has the following notice of Edward Meek's singing in St. Paul's Church:

Edward Meek contributed a very fine solo to the musical part of the service of St. Paul's Church on Sunday morning, his selections being "It Is Enough," from the oratorio of "Elijah."

Mr. Meek's splendid baritone voice seems admirably adapted to oratorio, and he sang the selection with rare breadth and dignity, in keeping with its sacred nature, infusing into it the most exquisite expression. Miss Pearson played the difficult accompaniment with excellent skill and discrimination.

The inauguration concert given by the faculty of the Kowalski School of Music and Dramatic Art, at Terre Haute, is described by the local papers as of exceptional merit. The affair passed off most brilliantly, and reflected much glory on all concerned. The *Terre Haute Express* says:

One of the most delightful receptions of the year was given Thursday night at Baldwin Hall by the faculty of the Terre Haute School of Music and Dramatic Art. J. H. Kowalski was assisted in receiving by the following young ladies of this city:

Miss Sophie Wheller, Miss Anna Carlton, Miss Jessie Perdue, Miss Cora Hanish, Mrs. Theo. Frank, Mrs. A. M. Higgins, Miss Mary Blake, Miss Elizabeth Strong, Miss Clara Scholz, of Paris; Miss Carrie Hyde, Miss Mary Alice Warren and Miss Grace Jenckes.

Two hundred and fifty invitations were issued and every seat was filled. The entire program was received with enthusiastic appreciation. The studio and reception rooms were most tastefully decorated, and after the program the reception hall was cleared and dancing was enjoyed by those who remained after most of the guests had departed.

The following members of the faculty took part in the program:

Pianist—Miss Maude Jennings.
Vocalists—Miss Inez Taylor and Miss Mary Katzenbach.
Singing Reader—Mrs. Ida Severn.
Elocutionist—Mrs. George Ellsworth Holmes.
Violinist—Hugh McGibney.
Director—J. Henry Kowalski.

The numbers of Miss Jennings were most delightful, as she combines with a feeling expression and perfect technique a most charming personality. She responded to one encore, giving an Etude by Lambert in a most delightful manner. Miss Inez Taylor showed

most wonderful power and strength in the numbers given by her, which were very well received, and called forth as an encore "Aza," by Rubinstein.

Miss Katzenbach, of this city, gave but one number on the program, but was forced to give a second selection as an encore.

Madame Severn gave a demonstration of her method of "singing-reading," and showed exquisite gradations from the singing to the speaking voice. She responded to encores, giving as the first the old-time favorite, "Money Musk." Mrs. George Ellsworth Holmes, who disclaims being a reader, gave in a most delightful manner two short selections, showing grace of movement and exceptional naturalness of expression. This, combined with a perfect stage presence, gave her numbers an unusual interest, and called forth as an encore "In Paris," which was written especially for her by Katherine Pelton during her residence in France.

The numbers of Hugh McGibney were also of exceptional merit, showing feeling, expression and sympathy. Everyone was charmed by his contributions to the program. He responded to but one encore, rendering a Norwegian melody by Ole Bull.

If Karleton Hackett's reputation as a singing master continues to travel at the pace it is now going it will not be surprising to hear that So-and-so from England is coming to Chicago to study with this celebrated vocal teacher. Students from Chicago go to England to study and do not accomplish half the results that Mr. Hackett manages here. I see that Mr. Iampolski, who studied exclusively with Mr. Hackett, had a most successful debut in England at the Queen's Hall, London, where in a program which contained the names of most distinguished artists he sang the "Evening Star" (Wagner) with great effect.

Music in Minneapolis.

Inquiries are already coming in from points in Minnesota, the Dakotas and Iowa as to the exact dates of the opera company's appearance at the Exposition Building, this city, as well as to the operas that will be given. Mr. Kronberg, Western manager for Mr. Grau, is in favor of giving the patrons of the opera what they want, but it is too early to announce the names now. However, he thinks "Lohengrin," "La Bohème," "Les Huguenots," "Romeo and Juliet" or "Faust" will be presented.

At present there are many decorations inside the Exposition Building hardly suitable to a music hall, which will all come down and handsome and appropriate decorations will completely hide all the rough points of the interior. The stage will practically be rebuilt, enlarged in every direction necessary, to permit the company to produce the operas as completely and conveniently as in the largest auditorium in the country.

The return of Mrs. Walter S. Thomson to Minneapolis for the summer has been a source of much pleasure to her friends, although she has sung only in an informal way at a few musicals. Two years ago Mrs. Thomson left the city for the broader field of New York, where she has won an enviable reputation as a soloist. For five years prior to this she sang in the Hennepin Avenue Methodist Church, and resigned her position only when she left the city. While in New York she sang in one of the large Methodist churches and had frequent concert engagements, as well as making a concert tour of two months, appearing in Pennsylvania, Ohio, West Virginia, New Brunswick and any number of cities nearer New York, where her beautiful contralto voice won her many friends.

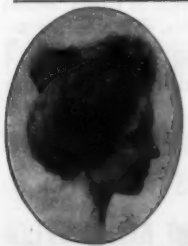
George H. Normington, with about eighty of his pupils from the two Minneapolis singing schools, visited Lake Minnetonka September 29. There was an abundance of



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singing, choruses and solos by pupils on the steamer during the long trips through the upper and lower lakes. Miss Veva Stetson accompanied the young singers and was applauded for her graceful playing of the violin. Luncheon at noon was served at the "Hermitage," where Major Halstead lives.

On Monday evening, September 24, Miss Ruth Anderson, accompanied by her sister Wilma, gave a delightful concert in St. Paul, in Christ Church Guild Hall. They were assisted in the program by Miss Laura Frankenfield, of Minneapolis, reader, and Miss Alice Todd, of St. Anthony Park, contralto.

Under the direction of Dean Fletcher, at the Central Baptist Church, a musical program was given September 30. H. J. Stevens sang a baritone solo, "Salve Regina," by Buck; Mrs. Charles Lane sang "The Palms" and a duet with Mr. Stevens; Adam Richardson sang a tenor solo, "The Way of Peace," by Lloyd; while the choir furnished several anthems, and Mr. Fletcher gave Durand-Guilman selections.

Miss Gertrude Sans Souci, a St. Paul young woman, but one of the faculty of the Northwestern Conservatory of Music, this city, this year, has decided musical talent, and promises a recital some time next month. She is a versatile young woman, organist of the St. Paul Cathedral. She is a pupil of Moritz Moszkowski. She has spent several months East from time to time since her return from Germany, and one winter was organist of one of the large Episcopal churches in New York. Her organ work has been almost entirely for Roman Catholic churches, where the rendition of the masses requires wonderful technic, both as regards keys and pedal.

The Ladies' Thursday Musical will give a house warming in the new studio in the Metropolitan Building, Thursday afternoon, from 3 to 5 o'clock. Those who wish to become active members should send in their applications at once, as there will be a meeting of the committee before the first regular meeting.

The club is busy perfecting its arrangement for the Thomas Orchestra concert, November 12. Mr. Thomas has promised an exceptionally fine program, and these concerts are the delight of all music lovers.

The many friends of Miss Maud Powell, the famous American violinist, will have the opportunity of hearing her incomparable playing again this winter, as she has been engaged by the Apollo Club as one of its soloists.

Miss A. M. O'Dowd, an excellent pianist, has arrived from London, and is staying with her sister, Mrs. L. Dunn, 3640 First avenue.

Mrs. George A. Henry, who has been absent from the city for a number of months, has returned and is at the Hampshire Arms. While in London she studied for some time with Signor Albanesi.

Miss Celestia Bellaire, who has won an enviable reputation as a violinist, although only sixteen years old, left on September 26 for New York, accompanied by her mother and sister. A brilliant future is predicted for Miss Bellaire. While in this city she has been a pupil of Heinrich Hoevel. In New York she will study under Musin, of Brussels. Her sister, Miss Louise, is a sympathetic accompanist, and will take up voice culture, as well as continue her piano studies.

Miss Mollie Schutz has left Minneapolis, intending to continue her studies in music and German in Leipsic, Germany. She will be absent from the city for some time.

On October 2 Crosby Hopps gave a musical at the home of Miss Julia Gallagher, 1214 Sixth street, South, assisted by the Misses Anna MacPhee, L. B. Wazzerzier, Margaret McDermott, Julia Gallagher, Messrs. H. Richards, H. Whittier; accompanists Miss Grace Page and Miss Susie Hubbard.

When one attends such a remarkably excellent program as that given under the auspices of the American Conservatory this afternoon, the reason for the apathy invariably displayed by students for the ordinary miscellaneous concert presented by the average concert giver is at once apparent. Well may the student argue, "Why should I attend Mr. —'s concert, when I can hear better programs and better artists at the conservatory?" The first of the series of the season 1900-1901 took place in the

large Kimball Hall. This change from the small to the larger was necessitated by the great increase in attendance at the weekly concerts and recitals last year. That it was justified was shown to-day when a very large audience composed of students, musicians and general public listened to a delightful program by the tenor, Holmes Cowper, and the pianist, Glenn Dillard Gunn, the newest acquisition to the musical profession of Chicago. Both these young artists were in excellent form, and obtained a really enthusiastic reception. Holmes Cowper did some of the best work he has ever accomplished, and this is affording high praise, as Mr. Cowper has many times proved his right to be classed among the finest tenors, especially in oratorio work. After his second number, "Cujus Animam," he received a positive ovation. Holmes Cowper, in a short time, will be one of the most sought for tenors in the country, his performance to-day justifying such an expression of opinion. Glenn Dillard Gunn proved himself an interpreter of modern and classic music equal to any of the newer school of pianists, and won immediate favor. Both artists received many recalls. The program was as follows:

The Dream.....	Rubinstein
Longings.....	Rubinstein
Ballade in G minor.....	Chopin
Impromptu in F sharp major.....	Chopin
Scherzo in B minor.....	Chopin
Aria, Cujus animam (Stabat Mater).....	Rossini
Humoresque in G major.....	Tschaikowsky
Consolation in D major.....	Arenski
Waltz in A major.....	Rachmaninoff
Mary.....	Richardson
La donna e mobile (Rigoletto).....	Verdi
Caprice in E major.....	Paganini-Liszt
Marche Militaire.....	Schubert-Tausig
	Mr. Gunn.
	Mr. Cowper.

The Clayton F. Summy Company make the following announcement.

After a lapse of nearly six years we find it possible to resume the issue of the *Music Review*, the publication of which was suspended in December, 1894. We shall not, however, as then, conduct the magazine feature of it.

The publication of the *Review* was originally intended to be a most efficient aid in presenting to the teaching and musically cultured public throughout the country information regarding desirable new publications that are issued from all publishing houses of any note. It is this feature of the *Review* that will be resumed now, with, perhaps, the addition of noting a few of the most important events. We shall now, as before, give space in the *Review* only to the listing of such things as we find after careful examination to be most desirable for their purpose. We shall endeavor to have our classification and grading so complete that it will be a helpful and reliable guide in enabling subscribers to judge of the nature of everything that is recommended. Special and separate mention will be given whenever it is deemed necessary.

We take this opportunity to announce the connection with our house of Walter Spry, a pianist and musician of high standing, whose study abroad for many years and whose experience in teaching in this country since his return gives him unusual fitness for conducting a work of this nature. The *Review* will be under his charge and he will be ably assisted by others connected with our house and by competent musicians, whose special services are secured for this purpose.

Former subscribers to the *Review* will not need to be told of the fairness with which the listing of new compositions was conducted, and we can only give renewed assurance that such fairness will be continued. Our aim will be to make the *Review* the most efficient and reliable record of desirable novelties that can be had. Extended reviews will be made only of large works of importance.

The *Review* will be issued monthly at least ten months in the year, and the yearly subscription price will be 50 cents.

The reappearance of the *Review* will make further publication of our Bulletin unnecessary, and that will therefore be discontinued.

To do this work thoroughly and conscientiously requires an enormous amount of time and labor, and it is therefore hoped we will receive liberal support in promoting a publication of this nature.

We will appreciate every effort that is made in our behalf toward procuring subscribers. Yours very truly,

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Bern. Boekelman.

Bern. Boekelman has resumed his private teaching at 106 West Forty-fifth street, New York.



CINCINNATI, October 6, 1900.



ONE of the best equipped musicians in this city is John Yoakley, organist of Christ Church, East Fourth street. During his many years' residence in Cincinnati he has steadily grown upon the musical community. He is a modest, quiet man, but full of energy and talent—one who makes his work tell in many directions—in the classroom teaching, as well as a pianist and organist in the concert hall and church. There is the impression of a high order of intelligence on all of Mr. Yoakley's work. It has the earmarks of refinement and a broad education.

As an organist, he stands in the front ranks of the local profession. He is a close student and always makes himself master of the situation. Technically he has abundant resources, besides taste in his registration and pedaling. Mr. Yoakley will be heard in several organ recitals during the season, the first of which will be given on next Thursday evening in the Second Presbyterian Church at Columbus, Ohio. Among the numbers on his program will be the following:

Pilgrims' Chorus.....	Clarence Eddy.
March, from Berlioz's Te Deum.....	Berlioz
In Paradisium.....	Dubois
Cavatina.....	Yoakley
Postlude.....	Rink
Friests' March, from Athalia.....	Mendelssohn

Mr. Yoakley has his hands full teaching piano and theory, but manages to put in a good deal of time on the organ. He has given tone and character to the organ music of Christ Church. With his co-operation "Elijah" was given with string orchestra and organ; and with organ alone the following standard works were presented: "Cradle of Christ," Bridge; "Holy City," Gaul; "Ruth," Gaul; principal numbers of "The Messiah" and Stainer's "Crucifixion" during Holy Week. Mr. Yoakley also rendered an exceptionally fine program at one of the organ recitals during the Fall Festival in Music Hall. As a composer he takes rank, some of his songs and works for chorus and organ having decided merit.

Albino Gorno, head of the piano department of the College of Music, has returned to his duties full of energy and enthusiasm. Mr. Gorno will have in his class this year an extraordinary number of gifted pupils. This, however, appears to be in the natural course of things. There is a refinement, a delicacy and poetry in the results of his teaching which, like a magnet, draws to him from every direction the best of talent. It would hardly appear necessary to send American students to the masters of Europe as long as such a master in teaching the piano is right here dwelling among us. And this reminds me of the peculiar predicament Miss Stella Lipman, one of his brightest pupils, who is spending her third year of studies abroad, finds herself in. After repeated trials during all that time she has not been able to find a teacher to suit her—in the sense of being an improvement upon or even equal to her former teacher. Of course, that is only her private opinion, but it is certainly a singular case, and shows the degree of loyalty Mr. Gorno's pupils feel for him.

Mr. Gorno owns a beautiful cottage on the slope of one of the mountains at Lake Como. Here he spends his vacation each year with his wife. Previous to taking up their residence there they enjoyed a visit to Genoa, looked at the wonders of the bay at Naples, drank in the de-

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lights of artistic Florence and visited many musical friends in Milan. They were in the midst of the excitement consequent upon the assassination of King Humbert at Monza, which is but a short distance from Como.

Mr. Gorno was busy in making a new edition of his "Material for the Study of the Piano Pedals and Technique," which will soon be published, and also upon some new compositions for piano and voice and a "Fantasia Vocale-Instrumentale," after Dante's "Divine Comedy." Mr. and Mrs. Gorno, accompanied by Theodor Bohmann, had a very pleasant return trip. Before reaching New York their vessel, the Werra, came up with the Barbarossa, out from Bremen, with Dr. Elsenheimer on board. With the knowledge of the facts they made numerous attempts at sighting each other.

Louis Ballenberg, Cincinnati's genial impresario, left to-day for Buffalo on a trip connected with the business of the Bellstedt-Ballenberg band. The latter returned this week from the Omaha Exposition crowned with honor and glory. The old saying that "no one is a prophet in his own country" applies aptly to the success of this band. Not that its playing is unappreciated here, for whenever it makes a public appearance it is in the nature of a hit; but the fact is that in the other great cities of the country it always leaves the impression of distinguished individuality. The director, Mr. Bellstedt, and the material under his control are molded together into one homogeneous mass, and the result is eminently satisfactory and artistic. One feels the sway of a master hand and a master band. The programs themselves are of an elevating, educational character, and yet much of it has that elastic, cheerful light vein which touches the popular heart into sympathy.

The success of the band at the Omaha Exposition was one of record. Thus Thomas J. Kelly, the critic, writes of one of the classic nights: "The program in its entirety was a daring experiment on Mr. Bellstedt's part, on account of the absolute newness of almost all the numbers, but it proved the soundness of his judgment. The beautiful third act prelude of Goldmark's 'Cricket on the Hearth' and the excerpt from 'The Nutcrackers Suite,' by Tchaikowsky, were very popular numbers with the audience, and of course the familiar 'Tannhäuser' overture, which was substituted for the 'Bartered Bride' overture, by Smetana. The Chabrier 'Rhapsodie Espagnole' proved to be an all-absorbing tone creation, full of difficulty of both tempo and technic.

"But the pièce de résistance was, to be sure, the fine old symphony of Haydn, which, from the martial nature of its allegretto, has become familiar under the title of the 'Military Symphony.' Too much praise cannot be given to the woodwind for the naïve delicacy and studied simplicity of their work, and their excellent results in essaying the effects of the pliable strings, which they certainly did succeed in suggesting. The Second Polonaise in E minor of Liszt closed the program."

Mrs. Zilpha Barnes Wood, after a delightful vacation spent in the East, finds herself abundantly occupied with teaching at her studio, in Elm street. She has a larger vocal and instrumental class than last year, and will devote considerable time to operatic training. Last year she presented several operettas quite cleverly with her pupils—among these being one by Karl Merz; another, "The Light of Asia," and excerpts from the standards.

Prof. Edouard Ebert Buchheim has resumed his piano classes at 430 Pike Building. He will also teach at his Mt. Auburn Home in Saunders street and later in the new College of Music, Dayton Ky. Mr. Buchheim will give a series of educational recitals for the benefit of his pupils during the season at Smith & Nixon Hall. Wednesday evening, October 31, he will give a Beethoven program before the German Literary Club. His "Spielmannslieder" will be sung by Oscar Ehr Gott at his first song recital, October 25.

Romeo Gorno, pianist of the College of Music, and Dr. N. J. Elsenheimer will give a series of recitals in different cities during the season. He will also play at the first Marien String Quartet concert, about the middle of next month, his number to be the Schubert Trio in E flat. He has the largest class of pupils that he ever had—some fifty being already under his instruction.

In THE MUSICAL COURIER issue of September 9 two prominent Cincinnati musicians are listed among the American composers quoted from Rupert Hughes in the London Criticism. They are Richard Kieserling, Jr., and Emil Wiegand. Both deserve their honors and are hard workers.

Oscar Ehr Gott and Emil Wiegand have taken palatial quarters together on the fourth floor of the Pike Building. Adolf Hahn, who occupies the adjoining connecting room, shares in this Oriental splendor and luxury. The middle room is to be equipped with Flemish furniture. The rooms present a picture of æsthetic beauty.

The many friends of Alexander Weiss in New York city, will be pleased to learn of his musical progress and success in this city. As a boy he sang in the Little Church Around the Corner (Church of the Transfiguration) for two years. For several years he was a member of the Oratorio Society. He sang under the prominent conductors of this country, and managed some concerts and artists in the East, besides being in business.

Three years ago at the instigation of Mr. Van der Stucken, he came to Cincinnati, and held an official position in the College of Music, besides being a student. He entered the Hebrew Union College and Culti University in pursuit of his studies for rabbi, and was recently appointed officiating cantor of the Plum Street Temple, over which the late Rabbi Wise presided. He was formerly a member of the choir of Temple Emmanuel-El in New York city. Mr. Weiss is a protégé of the Queen of Hungary. He was born on the hunting lodge of the King and Queen of Hungary, near Budapest.

Innes as Host.

INNES opened his new offices last Saturday night with an informal reception to his newspaper and professional friends. A well-known Fifth avenue caterer furnished the luncheon, which was served during the evening.

The only music heard was the popping of corks, but there was enough of this to have formed an entire symphony. The offices, which are splendidly located, have an immense Broadway frontage at Thirty-sixth street, opposite the Hotel Marlborough, and the legend, "Innes and his Band," which is displayed clear across the big show window, is likely to be hereafter one of Broadway's best known landmarks.

Innes' forthcoming tour, which is under the direction of Robert E. Johnston, will open in Philadelphia at the Academy on October 27, and will be followed by a visit to nearly one hundred cities of the Southern and Northwestern States. The vocalists accompanying the band are Miss Frances Boyden, Signora Helene Noldi, Herr Wilhelm Xanten, Signor Achille Alberti, Edgardo Zerni and S. P. Veron.

Katharine Fisk.

Katharine Fisk, the contralto, is without doubt one of the most popular artists in America. She has already sung four engagements, which, at this early date, is remarkable, inasmuch as the musical season has, in a sense, not yet opened.

Katharine Fisk's engagements this season include some with a number of the largest musical organizations in the country, as well as a number of festival bookings. On the 5th of this month Madame Fisk sang with great success in Aurora, N. Y.

Recent Engagements by the Hannah & Hamlin Bureau.

M. GAUTHIER, the great French tenor, probably the greatest heard here since Tamagno, and who has been repeatedly importuned to rejoin the Grau singers, has placed himself under the exclusive management of Hannah & Hamlin, of Chicago. Gauthier's magic name has attracted many, and in him this institution adds another great artist to a list already looked upon as of the highest order.

M. Gauthier last season scored a tremendous success with the Grau Opera Company in Chicago, carrying away untold honors for his vivid examples of dramatic singing. It was said of him that even Raymond Alvarez could not fill the Auditorium as he could. His chief feature is his many qualifications, such as extraordinary electric effects, splendid crescendos, remarkable power, artistic perception, resonance of tone and general polish, besides being a keen and intelligent actor.

While singing with the Grau forces M. Gauthier received the general and unqualified indorsement of the American press.

Charles W. Clark has been engaged for a recital by the Dominant Ninth Chorus, of Alton, Ill., on December 28. Sydney Biden will appear at Aurora, Ill., November 13.

Among the exceptional features of the Hannah & Hamlin bureau this season are the Bispham-Hamlin Strauss recitals. Many requests for these novel musical affairs have been received, and the dates will be announced later.

Hannah & Hamlin will soon arrange an interesting series of five high class popular concerts, to be inaugurated about the second week in November at University Hall, Fine Arts Building. The series will comprise five afternoon recitals, and will be given exclusively by the soloists directly connected with the Hannah & Hamlin bureau on Tuesdays of each week. The names of the artists under the direction of Hannah & Hamlin are sufficient guarantee that the programs will be most attractive and that the innovation will appeal to all the more discriminating music lovers. A list of Hannah & Hamlin's artists appears in another page of this issue.

The price of the course tickets will be placed at \$2 for reserved seats on the main floor. The gallery seats will be placed at \$1 for the course. Single tickets, 50 and 25 cents, respectively.

Hannah & Hamlin report numerous prospective bookings for Madame Nordica, and are now in cable communication with the great singer regarding her open time, &c. Madame Nordica appears in St. Louis on November 5.

The Madge Wickham Divorce.

A REPORT of John E. Brodsky has been filed in the Supreme Court recommending that Thomas H. Watson should have an absolute divorce from Madge W. Watson, because of her conduct with Baron L. von Koppen. Mrs. Watson, who is a musician, met the baron at musical receptions. He is tall and of military bearing. According to the evidence submitted before the referee, Mrs. Watson has been meeting him clandestinely for several months. They arranged to go to Europe together, but he was unable to go and would not let her go alone to wait for him.

The case mainly rested on an episode at Bay Head, near Point Pleasant, N. J., on August 28 last. Watson with two detectives and a constable went to a hotel at which Mrs. Watson and the baron were, and broke in. The baron was arrested and handcuffed. Mrs. Watson brandished a revolver, which was taken from her. She declared at the time she would go to the end of the world with the baron.

The referee says that Watson is entitled to a decree and the custody of the two children. He has had the children since the Bay Head incident. His wife recently made an unsuccessful attempt to kidnap them. Mrs. Watson had counsel at the hearing, but there was little attempt at defense.—Sun.

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Voice Training.

A Consideration of the Influence Which Disease and Deformity of the Nose May Have Upon the Singing and Speaking Voice.

By CAROLUS M. COBB, M.D., OF BOSTON, MASS.

Member of the Massachusetts Medical Society, Maine Medical Society, American Medical Association, Lynn Medical Fraternity, Etc.

TO gain an intelligent idea of the influence which a diseased condition of the nasal cavities may have upon the singing and speaking voice, it is necessary not only to consider the different diseases and deformities of the nasal chambers, but also their different functions when in a state of health. The importance of a clear understanding of the purposes which are served by the nasal chambers cannot be too much insisted upon, because it is only after they are thoroughly understood that we can appreciate the effect which any departure from a state of health may produce.

In considering this subject I shall confine myself to the title of this paper unless it may be necessary for the clear understanding of the subject to allude to conditions which may be related. I shall not attempt any explanation of voice production only in so far as the nasal chambers are a factor; neither have I any theory or system in relation to voice training to exploit. The training of the voice properly belongs to the vocal teacher, and to him alone should the pupil look for the proper method of training. That much may depend upon the method adopted no one questions for a moment, but it is not the duty of the throat specialist to prescribe different methods or teachers; it is his business rather to put the nose and throat in a healthy condition so that the singer may get the best out of the voice of which it is capable. The diseases of the nose and throat have received a vast amount of attention for many years, for it was early recognized that a healthy condition of these parts was absolutely necessary for singers if they expected to reach the highest level of their art. In spite of the evident need of relief which was felt by the singer and the attention which the physicians gave to these diseases, no greater progress was made in the treatment of them until within recent years.

The generation has scarcely passed away that first saw and used the laryngoscope, and before its discovery the vocal cords could not be examined. It is an interesting fact that we owe the discovery of the laryngoscope to the efforts of a singing teacher to see his own vocal cords, for while many attempts had been made to construct an instrument which would enable one to see the vocal cords, it is to Signor Manuel Garcia that we owe the laryngoscope in its present form. The discovery of the practical application of this instrument in 1855 opened an entirely new and useful field of research. By its use the vocal cords can be plainly seen and the diseases which may affect them, either directly or indirectly, can be studied, and dating from this discovery the specialty of laryngology rapidly developed.

It would be tiresome to give a history of the development of our knowledge of these diseases, and I shall only allude to the different ideas in regard to their cause which have been accepted or to the methods of treatment which have been used at various times, when it may be neces-

sary to make clear the advance which has been made in our knowledge and treatment of them. The many different forms of disease which may be the result of the ever present germ life is only just beginning to be understood, and this is especially true in regard to the more common forms of disease. As an instance which concerns us here is the fact that all inflammatory diseases of the throat and nose probably owe their origin to this cause, and this conception of the origin of these diseases explains many things which were imperfectly understood before. With this allusion to the change which has taken place in our knowledge of these diseases, we will briefly describe the uses which are served by the nasal chambers.

The nose serves four uses (which in medicine are known as functions); they are:

First, it is the pathway for the air in natural breathing.

Secondly, it ventilates the cavities, i. e., the ears and the nasal accessory sinuses (known to singers as the resonant facial cavities), which are connected, either directly or indirectly, with the nasal chambers.

Thirdly, the nose is the special organ of the sense of smell.

Fourthly, the nasal chambers and the resonant facial cavities connected with them serve as a resonator for the voice.

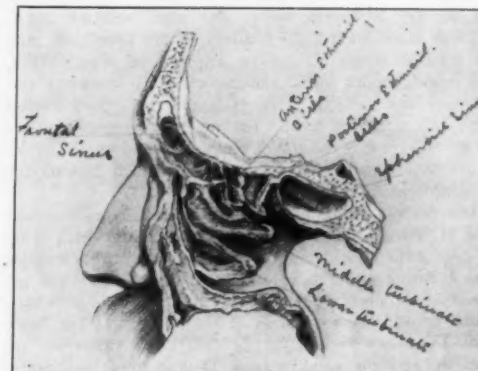
We shall consider in detail the first, second and fourth of these uses. It is necessary to gain a fair idea of them, not in their minutiae, but in their general purpose, before one can understand the important influence which any departure from the normal may have upon the voice. We will therefore first consider the part which the nasal chambers perform in the act of natural breathing. A person breathes, i. e., inhales and exhales air, a part of which reaches the lungs, about eighteen times per minute. The number of respirations varies only slightly in different individuals in a state of health. The air which is inhaled varies in temperature and humidity, as well as in the amount of impurities which it contains, with the surrounding atmosphere. But when the air reaches the lungs it must be of nearly the same temperature as the body, and the relative humidity must be such it will not take an undue amount of moisture from the bronchial mucous membrane. More than this, the air should be free from impurities when it reaches the lungs. If, therefore, we expect to maintain a healthy condition of the bronchial mucous membrane or of the lungs themselves, the air should be acted upon in some part of the upper respiratory tract, so that when it reaches the lungs it will be warm, moist and free from impurities. These results are accomplished by the passage of the air through the nose. Tyndall has shown by experiments that the air is perfectly filtered by passing through the nose, as he found no germs in the expired air, and other observers have proved that the air is warmed and moistened perfectly.

To breathe naturally it is necessary that there should be sufficient room in the nasal chambers to allow the air to pass through without conscious effort; not only that, but the nasal mucous membrane must be free from inflammation and the products of inflammation. The mucous membrane covering the inside of the nose is provided with an infinite number of fine hair-like projections (the cilia), which are in constant motion, and they carry the natural secretions of the nose which are not taken up to moisten the air in its passage through the nasal chambers, backward to the throat. The nose has therefore within itself the power to take care of all the natural secretions,

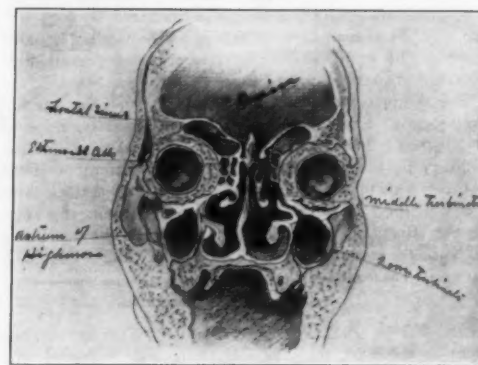
and the presence of any visible amount of secretion in the nasal chambers is a sign that inflammation exists. A frequent cause of obstructed breathing is the presence of a sticky secretion upon the surface of the membrane, which prevents the cilia from doing their work, and a sense of stuffiness ensues; further, the secretion not being removed by the action of the cilia, dries upon the surface of the membrane, and causes more obstruction. The air in its passage through the nose does not follow a straight line backward, but a curved line from the nostril to the throat. The pathway of the air in natural breathing is well shown in the following cuts:



No. 1.



No. 2.



No. 3.

Vertical section, about through the middle of the eye, showing the sinuses of the nose, the Ethmoid Cells and Frontal Sinuses.

On account of this curved pathway the lower part of the nasal chambers may be perfectly free and still natural



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breathing may be interfered with by an obstruction higher up in the nose which is in the direct pathway of the inspired air. The fact that a person can by forced inspiration breath through the nose is no evidence that the nose is used for ordinary breathing. About seven times the force used in ordinary breathing is used in the act of sniffing and forced inspiration, so that the remark that patients often make that they can breath through the nose or that there is no trouble with their breathing, which they at once illustrate by a forced inspiration, is of no value. It would be much better evidence if the person could go up a flight of stairs with the mouth shut. The question is not whether a person can breath through the nose, but whether he does ordinarily do so. Mouth breathing is very rarely if ever a habit, and if it is present in an individual there is some cause for it.

Later on in this paper we shall consider in detail some of the evil results of this condition. The next important purpose which is served by the nasal chambers is the ventilation of the cavities, or rather the equalization of the air pressure so that the air contained within these cavities will be of the same density as the surrounding air. The cavities which are directly connected with the nasal chambers are the facial resonant cavities, and they are the antrum of Highmore, the anterior and posterior ethmoid cells, the frontal sinus and the sphenoid sinus. There are besides these larger cavities a variable number of smaller cells, which serve the same general purpose as the larger and are subject to the same diseases. The facial resonant cavities serve to make the face lighter. They also act as a buffer in case of injuries, the force of the blow not being carried directly to the brain as it would be if the facial bones were solid; when in a healthy condition they probably supply a part of the nasal secretion and they aid in raising the temperature of the inspired air, but by far the most important purpose which they serve is as a resonator for the voice. All of these cavities communicate with the nasal chambers, and to make clear their relation to catarrhal disease of the respiratory tract as well as their relation to voice production we will illustrate the size and position of the largest of them.

In the production of the singing and speaking voice the hard palate acts as a sounding board and the resonant facial cavities as a resonator. A proof of the influence which the facial resonant cavities have upon the voice is furnished by those races or individuals in whom some of them are of small size or entirely wanting. An illustration of this is furnished by the Australian negroes, who have no frontal sinuses, and they have a peculiarly hard voice, and a further illustration is the difference between the voice of the African negro and the American Indian; the negro has large cavities and a musical voice, while the Indian has small cavities and an unmusical and harsh voice. To get the best results in voice production, it is not only necessary that these cavities should be well developed, but they must be free from disease, and the openings which communicate with the nose must be of sufficient size to equalize the air pressure, and they must also be free from obstruction by disease around them.

It is well known that all diseased conditions of the cavities and all diseases of the nasal chambers which produce obstruction cause a dead voice in proportion to the extent to which the free communication with these cavities is interfered with, and that this dead quality of the voice disappears when the disease is cured or the obstruction is removed. Hajek furnishes a curious proof of the resonant property of these cavities. He reports two cases which came to him on account of a nasal voice; both had had teeth extracted, the roots of which extended into the antrum of Highmore, and an artificial opening had been made into the antrum by the extraction of the teeth. He found by closing the artificial opening that the voice lost its nasal characteristic, and that after complete healing took place the patients had no further trouble. It is probable that practically all of the resonant quality of the voice is produced by the action of nasal chambers and the resonant facial cavities. The throat is too short to produce much resonance, and, furthermore, the column of air is held between muscular walls, which are not as good a res-

onator as the rigid walls of the bony cavities of the nose. Illustrations of this resonant effect might be multiplied, but it does not seem necessary, and we will now consider in what way nasal disease may affect the voice.

The voice may be affected as the result of mouth breathing, which is caused by obstruction in the nose or by disease within the cells, which causes a dead voice, or by the extension of a catarrhal disease from the nose to the larynx. The effects of mouth breathing are well known, and these effects are the result of the air being breathed directly into the throat and lungs without having been previously warmed, moistened and freed from germs by passing through the nose. The different conditions to which mouth breathing may give rise are a dry mouth and throat, repeated attacks of sore throat, a persistent form of laryngitis, and a bronchitis, which usually takes the form of winter cough. Mouth breathing may be caused by any obstruction to the free passage of air through the nose, and this obstruction may be either a deformity of the bony or cartilagenous framework of the nose, new growths within the nose, or an inflammation of the mucous membrane of the nasal chambers.

Obstruction to the free passage of air through the nose has a direct effect upon the voice by interfering with the resonance of the resonant facial cavities; illustrations of this effect are furnished by closing the nose while singing, and by the effect of a cold in the head upon the singing voice. It is evident that new growths or thickened tissue within the nasal chambers, which interfere with the free passage of air, will have the same effect upon the voice that the voluntary closure of the nasal chambers would have. We come now to the consideration of a condition which is a greater annoyance to those who use the voice, and which probably has a more injurious effect upon the voice than all other diseases combined, and this is a catarrhal inflammation of the nose, throat and larynx. The so-called catarrhal inflammations of the nose, throat and larynx are probably always of germ origin. The inflammations of the throat are the result of the direct contact of the germs through mouth breathing, or they are the result of the extension of an inflammation of the nose to the throat.

The origin of inflammation of the throat and larynx through mouth breathing has been sufficiently dwelt upon, and it now remains for us to consider those cases which are caused by an extension of the inflammatory condition in the nose to the throat. The tendency of every acute inflammation of the throat is to run the course of an inflammation in similar tissue elsewhere, and to end in recovery. To establish a catarrhal inflammation, it is necessary that there should be pockets which retain the products of the attacks of acute inflammation, and this retained secretion acts as a constant irritant to the mucous membrane, over which it passes when the pocket overflows. There are no such pockets in the throat except the pockets caused by diseased tonsils, which are easily recognized, and therefore no places in which the products of inflammation are retained.

This retention of the irritant products of inflammation is the cause of the prolonged attacks of so-called catarrhal inflammation of the throat and larynx, but if no pockets which could retain this secretion exist in the throat then we must examine the surrounding parts for them and we find a number of them in the nose which drain into the throat, they are the resonant facial cavities. If, therefore, a chronic catarrhal inflammation of the throat and larynx exists, and the person is not a mouth breather and there is no disease of the tonsils, it is very probable that the inflammation is the result of an irritant discharge which comes from these cavities. This secretion may be so profuse that it is a serious annoyance to the patient, or it may be so slight that they are not aware that it exists. It usually appears in the throat and may be hardly, if at all, noticeable in the nose. This secretion affects the voice in two ways: first, by the inflammation of the mucous membrane of the throat and larynx, which it causes. This is shown by the red raised spots in the throat and by hoarseness, the result of the inflammation of the larynx, and secondly, by the collection of fluid in one or more of the

resonant facial cavities, which impairs the resonance of the voice and produces a dead voice in proportion to the number and size of the cavities involved.

This lack of resonance may be so slight that it is not noticed, or it may be of such degree that the voice is ruined until the disease is cured. Most singers complain more of the irritability of the throat and hoarseness than of the lack of resonance, and the dead or nasal tone of the voice, if noticed at all, is supposed to be due to the catarrhal condition of the throat or to a faulty method of singing. The inflammation of the throat and larynx is a source of danger to the voice, not alone from the irritability and hoarseness which it is likely to cause, but also because the varying degrees of inflammation produce varying degrees of interference with the muscular action of the throat, which must be overcome by conscious effort on the part of the singer, and this leads to voice strain and later to uncertain tone production. Singers often complain that they lose at times the ability to hold a tone which they have been able to hold with ease, and while this may be due to various causes, it is quite often caused by the inflammation of the membrane which has just been described. The question naturally arises. What causes this collection of fluid in these cavities?

The answer to this is that it is the result of an attack of inflammation in a cavity whose drainage is interfered with. These cavities are inflamed during the course of each attack of inflammation of the nasal chambers from such causes as a cold in the head, la grippe, pneumonia, diphtheria, scarlet fever, &c., and the products of inflammation are retained in those cavities of which the openings communicating with the nasal chambers are partially or entirely closed by any obstruction. This interference with drainage may be caused by any of the diseases or deformities of the nasal chambers which cause mouth breathing, or the retention of fluid may be caused by conditions which do not interfere with natural breathing through the nose.

In this connection I wish to call attention to a peculiar shape and position of the middle turbinate (see cut), which is of great importance as a source of danger to the singing voice. So far as I know this condition has never before received any attention as a source of danger to the voice. It may act both as an obstruction to natural breathing through the nose when it is of sufficient size and as a cause of the retention of fluid in the resonant facial cavities. This peculiarity consists of an enlargement and downward prolongation of the end of the middle turbinate that is nearest the throat. A very good idea of this enlargement may be gained by looking at cut No. 3, the dotted lines showing the position which it usually occupies. It may, of course, vary in size in different individuals; in fact, hardly any two of them are alike. The important points are that it is far back in the nose, almost back to the throat, and that it is closely applied to the side wall of the nose. Often it is the only part of the middle turbinate, which is at all developed, but this does not change the injurious effect which it has upon the voice in the least.

Singers who have this peculiar formation of the middle turbinate in the back part of the nose often complain that they cannot pass from the middle to the higher tones without conscious effort, and while this may be sometimes due to a faulty method of using the voice, it is more often caused by this condition in the back part of the nose. If in addition to the difficulty of passing from the middle to the higher tones, the condition in the back part of the nose causes, as it is very likely to do, retention of fluid in the bony cavities, it then produces a condition which no method of singing can entirely overcome, because the amount of fluid and the irritation which it causes changes from day to day, and the unconscious muscular tension, which the singer has acquired by years of training, becomes a conscious effort, and the singer does not reach the high level of art of which the voice is capable.

There are many reasons for believing that this formation of the middle turbinate is a fruitful source of danger to the singing and speaking voice, and they are first, that it is practically always present in those cases which suffer

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from a chronic catarrhal inflammation of the throat; second, it is present in many of the cases which complain that they have difficulty in passing from the middle to the higher tones; third, that an increase of the inflammation here precedes by a few days an increase of the discharge into the throat; fourth, that often in those slight colds which later affect the throat that this is the only part of the nasal chambers that is inflamed; fifth, that it is often possible to see the discharge flowing down between the middle turbinate and the outer nasal wall, and, lastly, that the removal of enough of this obstruction so that the breathing will be perfectly free, and the drainage from the cavities unobstructed, will improve the voice not only in the case with which the singer can pass from the middle to the higher tones, but also by preventing the repeated attacks of inflammation of the mucous membrane covering the throat and larynx, which are always a source of danger to the voice. Having thus briefly outlined the origin of the so-called catarrhal inflammation and the effect which it may have upon the voice, we will now discuss the methods of treatment that may be adopted for their relief and the probable success which may be expected.

The urgent need of relief felt by those who used the voice for singing or public speaking led to the special study of the diseases which affect the throat, and the discovery of the laryngoscope gave a new impetus to the study, which carried it well abreast of the other specialties. Earnest, intelligent men, are devoting their lives to this work, and each year records an advance in our knowledge of the causes of these diseases and in our methods of treatment of them. It was necessary during the development of this specialty that many theories and methods of treatment should have been advocated, which later and more exact knowledge showed to be erroneous. An illustration of the advance which is constantly being made in the treatment of these diseases is the recognition of the fact that nasal and throat disease cannot be cured by the use of the atomizer alone, and that sprays are only useful as a means of cleansing, or as a protection to the membrane when oils are used. The use of the spray was the logical outcome of the belief that catarrhal disease was an affection of the surface of the mucous membrane covering the nose and throat. We now know, as I have attempted to show in this paper, that the nasal chambers are a common drainageway for the secretions which come from the bony cavities which are connected with the nose, and that while it is not impossible for the nasal mucous membrane to be the seat of a temporary catarrhal inflammation, the chronic forms of disease even here are due to disease within the bony cavities (the facial resonant cavities). Sprays may and often do give temporary relief, but they are not curative of any but the very lightest cases, in so much as they do not prevent the disease from recurring. Another advance is the abandonment of that barbarous and inefficient method of treatment by cauterization, either with the galvano cautery or by acids. The cautery is not only inefficient, but often harmful, by reason of the area of scar tissue which it produces. Furthermore, the cilia on this area are destroyed, and the membrane has a tendency to be dry and to accumulate crusts. The present treatment of these diseases is more successful, because it is based on exact knowledge of the anatomy and physiology of the nose, throat and larynx, and an appreciation of the relation of disease in one part to the disease of the other parts. An illustration of this relation of diseased conditions in different parts of the respiratory tract is furnished by those inflammations of the larynx which are caused by an extension of the catarrhal inflammation from the nose to the throat. It is evident that any treatment of the larynx to be successful must also include treatment of the origin of the disease

within the nasal cavity. Following this idea natural breathing through the nose must be restored if it is at all interfered with, and the openings of the bony cavities which communicate with the nasal chambers must be freed from obstruction and the disease within these cavities cured. All of this can usually be accomplished, and if it is, the singer is relieved of the danger to the voice to which the repeated attacks of inflammation expose it.

The removal of a part of the enlargement of the middle turbinate, which I have described in this paper, gives a great amount of relief to these cases. Enough should be removed to give a sufficient space for natural breathing, and it should be removed in such a way that the operation will remove the obstruction from the openings to the cavities and in this way improve their resonance and the drainage from them. After this operation the singer is relieved of the difficulty in passing from the middle to the higher tones, which is so often a source of annoyance, even if it is not the one thing which makes impossible the highest development of the voice. So much for what can be done, and it is now in order to mention a few things that cannot be done, or in which the risk to the voice is so great that they had better not be attempted. The great object to be accomplished is to cure any existing catarrhal inflammation of the membrane of the nasal chambers, the resonant facial cavities, the throat and the larynx, and to put them in such a condition that the slightest cold or indiscretion of any kind will not cause a return of the trouble.

No method of treatment will prevent a person from getting cold, neither can the results of a faulty method of using the voice be entirely overcome, but in both cases intelligent treatment may be of great benefit. Many of the conditions in the nasal chambers do not cause any acute inflammation, and if the singer has trained the voice to overcome these defects they had better be let alone. An illustration of this is furnished by the tonsils. If the tonsils are free from attacks of inflammation, even though they are enlarged, and the singer has trained the voice to overcome the obstruction which they cause, their removal will injure the voice until such time as the singer can adapt the muscles to the new conditions. But if the tonsils become inflamed, the voice is seriously injured by the changed condition in the throat which is caused by the inflammation. The same holds true in regard to some of the conditions within the nasal chambers (spurs and deviated septum), and if they do not cause catarrhal inflammation it is often a nice point to decide whether they should be interfered with. Another point to be considered is how much can or should be done to the resonant facial cavities. In general, it may be said that operations undertaken to cure these cavities of disease, or to render the openings between them and the nasal chambers free, if done with care, improve the voice, but that operations intended to change the shape of these cavities or the thickness of their walls rarely accomplish their object, and in addition may injure the voice.

It will be seen from this brief review of the treatment of these diseases that the utmost care should be used in the management of these cases and that sound judgment and a thorough study of each case are necessary to prevent unnecessary operations on the one hand, and on the other hand not to go to the other extreme and not give the patient the benefit of an operation when it is necessary. Probably never before in the history of medicine could so much be done for the relief of these cases as can be done to-day, and the amount of original work being done in this specialty gives promise of even better results in the future. In this paper I have spoken of the singing voice, because it is absolutely necessary for the singer to have a perfect working throat and larynx which are under entire

control, and in addition well formed resonant cavities which are free from disease.

The difference between the singing and the speaking voice is one of degree and not of kind, so that what I have said of one applies with equal force to the other, although we do not demand the purity of tone in the speaking voice that we do in the singing voice.

419 BOYLSTON STREET, Boston, Mass.

Wm. Davol Sanders.

WILLIAM DAVOL SANDERS the violinist, who recently returned from Europe, has been engaged as one of the teachers in the violin department at the Lachmund Conservatory of Music, at 132 West Eighty-fifth street.

To-morrow (Thursday) evening Mr. Sanders will give a recital at the conservatory. He will be assisted by Miss Margaret Goetz, mezzo soprano.

This will be the program:

Prelude and Fugue, from Sonata, in G minor.....	Back
(For violin alone.)	
Songs—	
Zigeuner's Vater.....	Hans Hermann
Twilight	Nevin
Chanson Espanole.....	Chaminade
Romanze	Wilhelmj
Moto Perpetuo.....	Ries
Songs—	
My Laddie.....	Allison
Wiegenlied	Mozart
Fruehlingszeit	Becker
Concerto Romantique.....	Godard

Grace G. Gardner.

AFTER a pleasant summer passed in Southern Ohio and vicinity, Miss Grace G. Gardner has returned to the city and resumed her vocal teaching in her handsome new studio, 36 West Twenty-fifth street. During the summer Miss Gardner sang at several concerts and recitals, and one of her particularly successful appearances was at a fashionable wedding in Washington. Miss Gardner will give recitals at her studio this autumn and winter, and she will also give a number of student recitals.

Like more serious artists, Miss Gardner devoted part of her holiday to the study of new songs. She comes back to her labors in New York with her voice in excellent condition. Former pupils and numerous applicants have their names entered, and have already resumed their lessons.

Mary Fidella Burt's New Studio.

Miss Mary Fidella Burt, who for the past three winters has so successfully presented her work in sight singing, ear training and musical stenography before the musical public of Greater New York, and who has already secured the hearty indorsement of leading musicians of this country, will remove her school from Carnegie Hall to larger and more commodious studios on the West Side, 40 West Seventy-second street.

Her classes will resume work Mondays and Thursdays, beginning Thursday, October 11.

Richard Arnold's Vacation Ends.

Richard Arnold, the concertmeister of the New York Philharmonic Society, has returned to New York from his vacation, delightfully passed at Lake George. Arnold has resumed his violin teaching. The rehearsals of the Richard Arnold Sextet will also begin at once, as this organization is looking forward to an active season.

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GABRILOWITSCH



Soloist with the Berlin Philharmonic Orchestra, Hans Richter, conductor, at the opening concert of the regular Hamburg series, October 12. Richter wrote Impresario Wolff, "Lassen Sie Gabrilowitsch jedenfalls das Tschaikowsky-concert spielen; grossartig!"

First American appearance, Carnegie Hall, Monday Evening, November 12, 1900, with Emil Paur and Orchestra.

Soloist with the Philadelphia Orchestra, Fritz Scheel, conductor, at the Academy of Music, Philadelphia, November 16.

With the Kneisel Quartette, Boston, November 19, and at first evening concert, New York, November 20.

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EVERETT PIANO USED.

MUSIC GOSSIP

OF GOTHAM.

NEW YORK, October 8, 1900.

THE Russian nation is more and more in the public eye: whether it be politics, art or music this people is not to be ignored. Last Sunday's *Tribune* devotes an entire supplement page to the doings of those prominent in this city, and it was with a feeling of curiosity that I attended a concert and reception given by the Russian Choral Society at the American Star Hall, East Broadway. Anything of moment in the Russian musical life is certain to have as part, or all of it, the personality of Platon Brounoff, in this case the conductor, and composer of some of the program numbers, as well as teacher of the vocalists and pianist who participated. The sad Russian choral music! Some of it tries so hard to be merry, always beginning in major, and ending in minor, as if O what's the use, we are all children of sorrow! They sang with unity and expression, showing what Conductor Brounoff can accomplish with crude material. Miss Weinstein, soprano, has a bright voice, and she sang brilliantly; the alto, Miss Selina, sang with much expression, and both are most promising young singers. Miss McConnell is a pianist of temperament, and played her solos with dash, as well as the accompaniments in excellent style.

Richardson's tenor voice rang out well, showing progress and the intelligent guidance of his teacher, Brounoff. Young Fannie Levine, a pupil of Sinsheimer, played from memory Wieniawski's "Legende," and received much applause; a talented girl.

Intelligent interest, understanding of what was done, appreciation of all things, and a hearty kind of family comradeship, all marked the audience, and made both the performers and the listeners interesting to the outsider.

Edwin Harvey Lockhart opened his tasteful studios with a musical and reception, at which the following assisted in receiving: Mrs. E. L. Bentley, Mrs. Lillian D. S. Kline, Mrs. Frank A. Howson, Mrs. Sidney Hall and Mrs. H. M. Close. Those who supplied music for an hour of the hottest October evening I remember were Miss Genevieve Brady, Powers' pupil, who sings so well, and has been frequently mentioned in these columns; Miss Emma Williams, the deep-voiced contralto of the Central Presbyterian Church; Miss Gertrude Campbell, solo pianist; Harry Steves, tenor; Jessie McGibney, cantillations, with Mrs. Bentley as accompanist.

Something like a hundred people crowded the rooms, and all testified to the high merit of those who furnished the entertainment, as well as to the popularity of Lockhart.

Elizabeth Amory Day's "Movable Musical Notation" is a device for teaching music, and may be used with any system. It consists of all the characters of notation enlarged. There is a staff printed on two folding charts, and for the different signs of notation pliable cardboard has been used. The claim is made that this makes the learning of music notation a pleasure to children especially, and it is indorsed by some well-known authorities, among them H. W. Greene. Miss Day is busy teaching vocal music, having had a wide experience here and abroad. Her Carnegie Hall studio is most attractive.

Albertus Shelley's Y. M. C. A. Orchestra, of Harlem, thirty pieces, furnished an attractive program for the annual opening, with solos by himself as well as others, his mother, Mme. Marie Shelley, playing the accompaniments. Last Friday evening the athletic exhibition occurred, at which the Shelley Orchestra again participated. It is said they play very well, and some time I hope to hear them.

Prof. F. J. Kirpal and Mrs. Kirpal are both so well known here, notwithstanding their residence in Flushing, that anything concerning them reaches the eye of many friends. Some time ago they arranged a benefit concert for the Galveston sufferers, and a local paper says the attendance was large, the conservatory rooms being quite filled. Those who took part were Mrs. Kirpal, contralto; Miss A. T. Briggs, soprano; Theodore Lindorff, pianist; Professor Kirpal, August Eisner, violinists. With the exception of Mr. Eisner all were from the conservatory. Every one was an artist of superior merit, and all are local favorites. Seldom indeed is it that such an aggregation of popular musicians is heard at one time in Flushing. That this fact was appreciated was proven by the indiscriminate and enthusiastic applause given each one. The program, which included nine numbers, was rendered exactly as published. The plan of giving no encores was rigidly adhered to, although the demand for more of such good music was very pressing.

Signorina Galliani's students' concert will occur on Saturday evening, October 27, in a Brooklyn hall to be announced later. Among those who will participate are Miss Josephine Shaffer, Mrs. Bennett, Mrs. Frost, several others and Signorina Galliani. The wide experience of the lady, her talented pupils and the high class of music she uses, presupposes that this will be an interesting event, and will be duly chronicled in this paper.

Samuel Bowden Moyle has resumed vocal tuition at his studio, 136 Fifth avenue, after a vacation with his family at East Hampton, L. I. Golf, wheeling, bathing, &c.; intellectual companionship with such shining lights as Harry Rowe Shelley, John Drew and the reverend gentlemen from "Divinity Hall," the Revs. Dr. Steele, Dr. Greer, Dr. McLaren and others, all helped to recuperate and prepare for a coming busy season. The studio has

been enlarged to 33x18 feet, and is admirably adapted for voice training. A comfortable reception room is a pleasant feature.

Many excellent church singers testify to the success of Mr. Moyle's training. The following among a number were engaged last season: Miss Mary Louise Ryan, soprano, Church of the Holy Rosary, 119th street; Mrs. Mary E. Brooks, contralto, Church of Blessed Sacrament, West Seventy-first street; Mrs. Arthur Johnson, soprano, and John Abbott Hardy, tenor, Dutch Reformed Church, Hackensack; Charles Stephen Jones, bass, Presbyterian church, South Orange; Mrs. George H. Dobbin, soprano; Mrs. S. Hoyer, contralto, and Peter Campbell Donald, tenor, Central Congregational Church, Amsterdam avenue; William H. Pringle, bass, second quartet of the Church of the Divine Paternity, Central Park West, and Hugh Godfrey Humphreys, tenor, Methodist Episcopal church, Forty-sixth street. Many other industrious students are steadily qualifying themselves for like positions and public musical life.

Mr. Moyle's success with clergymen (of which this paper has frequently written) still continues, the Rev. Dr. Steele, vicar of Trinity Church; the Rev. Walter Lowrie, assistant minister at the Central Presbyterian Church, and others of various denominations attesting to the benefit of Mr. Moyle's experience and teaching.

Dudley Buck, Jr., has spent the last five months in the West, where he taught at Davenport, Ia., for three months, having a large class. Later he gave a series of forty-one concerts. These were song recitals, with explanatory remarks, and they were everywhere most successful, as is attested by the printed excerpts I have seen from Cedar Rapids, Waterloo, Fort Dodge, Keokuk, Freeport, Quincy and Clifton. He expects to give one here this season.

Mr. Buck is at his Carnegie Hall studios Tuesdays and Fridays all day.

When an American girl can stand up beside the great finished artists and not only "hold her own," but gain such approval from the daily press as is contained in the *Bangor Commercial* of last week, then one must bow the head in acknowledgment of the pluck and ability displayed—in this case by Sibyl Sammis, the soprano. Says this paper: "The audience gave her her deserts in an ovation which might have delighted the heart of any singer, and which was the equal of any in times past given more pretentious personages."

Miss Sammis sang "The Huguenots" aria; "Annie Laurie," in response to endless recalls, and the solo soprano part in "Fair Ellen," by Bruch. This same paper prints a cut of the fair singer which is a slander on her good looks and attractiveness.

O. Heywood Winters will this winter give a series of chamber concerts at his studios, 98 Fifth avenue, about

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every fortnight. They will not be pupils' recitals, for all those taking part will be professionals of standing, Mr. Winters purposing to make them particularly attractive to all vocal students, where they can be sure to meet those interested in the same lines, and make pleasant social acquaintances. All wishing to secure seats may do so by calling at the studio for free tickets, which will entitle them to reserve seats; after 8:10 p. m. what is left will be open to all. Mr. Winters will be glad to hear of any artists willing to take part in these chamber concerts. The first concert will occur Thursday evening, October 18, with the following artists: Miss E. Ora Barnum, soprano; Miss Anna E. Otten, violin; Mrs. Frances Carter, reader, and a well-known pianist.

* * *

Miss Emma K. Denison has removed from the Hardman Building to 113 West Twelfth street. This new studio meets the wish for an environment more in harmony with the artistic effect aimed at in voice culture. Besides private lessons, she gives lessons in sight singing; new voices heard from 10 to 11 daily. Miss Denison will also accept engagements for musicals and recitals.

* * *

Mme. Marie Cross-Newhaus announces that she will give a scholarship in her vocal and operatic school, after the voice trial, this to occur October 24. For particulars apply to her at 434 Fifth avenue. Having had extended European training and experience, Madame Newhaus offers something of great value, and those interested will do well to apply early.

* * *

Mrs. E. Jocelyn Horne is at her studio in Carnegie Hall, Francis Fischer Powers' rooms, Tuesdays and Fridays until October 15, to meet pupils and arrange for lesson hours for the coming season. After that date she will be at 25 West Thirtieth street.

* * *

Alfred Hunter Clark announces that he will receive pupils at his new studio, 853 Carnegie Hall; vocal training and the art of singing.

* * *

Mrs. Clifford Elizabeth Williams came here from the South some months ago, opened a studio uptown, and has been very successful as a vocal teacher. She has appeared at the Professional Women's Club, at the Eclectic Club, at the Hotel Majestic and elsewhere, and made for herself a name as a singer. Her recital at Carnegie Hall last April was a successful event, Mr. Powers and Mrs. Hadden-Alexander assisting.

F. W. RIESBERG.

A Useful Book.

THE American Musical Club Directory for 1900, compiled and published by C. Fletcher King, is a work that will prove valuable to musicians and others. It is a distinct improvement on last year's edition. In his announcement Mr. King says: "In compiling this work every effort has been made to condense into the most convenient space particulars pertaining to the clubs and societies, embodying the information most desired." The work has been prepared with great care, and its accuracy should commend it to all who require such a volume. The book contains 124 pages and is excellently printed.

Earl Gulick.

DURING the past summer Earl Gulick, the boy soprano, sang at many concerts at which he was the star. These profitable engagements necessitated a great deal of traveling. The record for thirteen days covered 5,000 miles. While on one of these journeys Master Earl was for a time the guest of President McKinley.

Now that the autumn is here Earl's manager receives numerous applications every week for the youthful artist.

Some recent bookings are Holyoke, Mass., October 14; Canton, Ohio, October 17; Cleveland, October 18; Montreal, from October 28 through to November 3; November 14, St. Cecilia Society, Grand Rapids, Mich.; November 20, with the Mozart Club of Pittsburgh; Thanksgiving Day, recital Second Presbyterian Church, Philadelphia; and later dates include engagements in Trenton and with the Brooklyn Institute.

Following are some press criticisms of Master Gulick's summer appearances:

EARL GULICK CAPTIVATES LARGE AUDIENCES—UNSPOILED BY HIS SUCCESSES.

Earl Gulick is simply wonderful. His performance at Monona yesterday afternoon and evening went far in advance of the audience's expectations, the plaudits of the press notwithstanding; but if such were possible, he acquitted himself with even greater credit before the large gathering which had assembled to hear him this afternoon. His voice is sweet powerful and under excellent control. Its range is remarkable. His program of six numbers was encored to the echo, and he sang with equal effect "Romeo and Juliet," the waltz song of Gounod's, and Adams' "Holy City" by request. In my most interesting interview at his hotel with the boy—he would not talk voice, but wanted to know all the conditions of the University's athletics, and was greatly bothered to find out whether a cab could cross from one depot to the other in Chicago that night in fifteen minutes, for on this depended his meeting his Kansas City engagement of the next day.—*Wisconsin State Journal*.

At one hour before 8 o'clock last night the crowds began to push through the entrances, and three trains had on an extra coach to accommodate the large number from Warsaw. Over 1,600 people crowded into the Auditorium by a quarter of 8. The attraction was Earl Gulick, of New York, who was assisted in grand concert by Ralph Wetmore, violinist, of Ohio; Professor Sterling, assistant dean of Cincinnati Conservatory of Music, and Mr. Hoffman, pianist. After a masterpiece from Gounod from the hands of Winona's artist on the organ, Professor Sterling, the breathless suspense was ended by the appearance of the American Nightingale, heard in two selections. He sang marvelously "If in Thy Dreams" and "Where Did You Come From, Baby Dear," both by Dudley Buck, and the continued storm of applause was answered by "The Last Rose of Summer." Earl Gulick is certainly the most phenomenal of boy sopranos.—*Winona Assembly Review*.

Earl Gulick, the famous twelve year old singer, charmed a large audience at the Grand Avenue Church last evening with his marvelous voice. He sang Gounod's "Light from Heaven" and "Come Unto Him," from "The Messiah," in a way which held the congregation spellbound. His voice is clear and sweet and wonderfully powerful. Each note is also very distinct.—*Kansas City Journal*.

As to Earl Gulick, we have exhausted our vocabulary in attempting to set forth his merits, which he enlarges at each additional appearance. He is making new friends in thousands daily.—*News, Warsaw, Ind.*

In spite of rain, 1,500 music lovers crowded the Auditorium. The magnet of the evening was Earl Gulick, who sang two selections and received a storm of applause, which would not be hushed without the third number. There is no use to try to put a discount on this boy's phenomenal treble voice. Bring up your other boys and by comparison you will have to acknowledge his wonderful attainment, nerve and brilliancy. Meet the little fellow and you will find

him with all his beauty of voice and heaped honors a manly, lovable, self-poised little twelve year old.—*Lake Times, Winona, Ind.*

EARL GULICK AGAIN CAPTIVATES A WESTERLY AUDIENCE.

Last evening's musicale was a success in every respect. The choir sang "Barbara Frietchie," which is a musical arrangement of the patriotic poem of that name, under the direction of its composer, Dr. Jules Jordan, of Providence. The particular bright star of the evening was Earl Gulick, of New York, who made his second appearance before a Western audience. Earl Gulick has a phenomenal soprano voice, and his singing is not only fine in execution and quality, but it is understanding as well. His expression is such as the words require, and he thus interprets what he sings in a manner to hold the attention of his audience as well as to give the pleasure of the text to all who hear him. The boy's success last night was fully equal to that of his first appearance, and, if possible, more so. He sang a number of solos besides the solo part of "Barbara Frietchie."—*The Westerly (R. I.) Daily Sun*.

BINGHAMTON CHORAL CLUB FESTIVAL.

Interest the first evening centred in Earl Gulick, the boy soprano, who stood the ordeal of being sandwiched between veteran artists very comfortably—and with his magnificent voice, handsome face and athletic little figure, made a tremendous success. On Thursday afternoon a song recital is to be given by Grace Preston, Julian Walker and Earl Gulick. All who heard the marvelous and beautiful voice of the boy soprano last night will appreciate this opportunity.—*Binghamton Republican*.

Of Earl Gulick much might be said, but it would all fall short of the truth about him. Before he had sung a half dozen notes he had quite won his audience. His voice is as clear and smooth as the most matured artist. He sang high E last night with ease. It is truly a wonderful voice. Withal he has the ingenuousness of a boy, and he pleased the audience wonderfully. He received a double encore at each appearance. There was great curiosity to see and hear Earl Gulick, and he drew by far the largest audience of the series of the festival.—*Cortland Evening Standard*.

Mr. and Mrs. William H. Sage entertained a large contingent of Albany society at their country seat, Menands Road, yesterday. A delightful musical treat was provided by the host and hostess for their guests, Mme. Clementine De Vere Sapiro, Leo Schulz, the cellist; David Mannes, the violinist, and Earl Gulick, the marvelous boy soprano, with Isidore Luckstone as accompanist, contributing a program of unusual charm.—*Albany Argus, May 11, 1900*.

The New York *Staats Zeitung* of July 4, writing of the matinee concert in which 500 ladies and 5,000 school children took part, says:

Scarcely had the last note of "My Old Kentucky Home" died away when a soprano voice, clear and bell-like, floated through the vast space. "Home, Sweet Home," came from the lips of Earl Gulick, a young soprano, whose name did not appear in the program, but who deserves unquestionably favorable mention. At the conclusion loud applause thanked the young artist, and he received from Mr. Caswell in the name of the school children a medal in recognition of his volunteer assistance in the success of the concert. August H. Tiemann, the chairman of the Music Committee, who was as much surprised as the public, gave the young singer the thanks of the Festival authorities.

Mr. Semnacher's Return.

William M. Semnacher, director of the National Institute of Music, who, with his family, has been spending several months in Europe, returned home on the Belgravia last week. Mr. Semnacher visited Stuttgart, Munich, Berlin and other cities, and met many distinguished musicians. He spent several days with Otto Floersheim and heard him play a number of his latest compositions. Of these Mr. Semnacher speaks in glowing terms. He also met Bessie Silberfeld, his former pupil, who is about to begin studying with Leschetizky. She has been taking a short course of lessons of Busoni in Weimar. Mr. Semnacher has resumed his professional duties. His institute opens with an unusually large attendance of pupils.

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Musical Moscow and the New Conservatory.

By LOUIS E. VAN NORMAN.

MOSCOW, the centre of Russian national life and thought, of Russian national characteristics, is pre-eminently the centre of Russian music. Almost all the great names in the history of Russian music are closely associated with Moscow. Glinka, who was the pioneer, the father of music in the empire, was born here, and it was in Moscow that he began the great Russian musical movement in the first half of the present century. Memories of Glinka still cling to Moscow.

Tschaikowsky and Nicolai Rubinstein lived and worked here. All the eminent musicians, instrumentalists and vocalists of the century, of all nationalities, have been in this most Russian of Russian cities, and appeared before its public. In 1867 Berlioz directed his own requiem here in the great auditorium before 11,000 persons. Hans von Bülow, Camille Saint-Saëns, Colonne, Lamoureux, Nikisch, Hans Richter, Felix Weingartner, Antonin Dvorák, Carl Reineke and all the celebrated soloists of the day have appeared before Moscow audiences, most of them presented to the Russian public for the first time by the Imperial Russian Musical Society, under its directors, from Nicolai Rubinstein to Wassily Safonoff, who is the present director.

The zenith of the musical movement inaugurated by Glinka during the first half of the present century was reached in 1840, when the Symphonie Society, the first musical society in Russia, was founded in St. Petersburg. Owing to a lack of financial support this society was temporarily suspended in 1851, but eight years later it began a new life under the name of the Russian Musical Society, with Anton Rubinstein at its head. In 1860 the Russian Musical Society, having no financial connection with the St. Petersburg organization, was founded in Moscow by Nicolai Rubinstein, brother of the famous pianist. On November 22 of that year the first concert was given, under the direction of Nicolai Rubinstein.

It is interesting to read the program of this early Russian musical event. I was permitted to copy it from the records:

Overture and Entr'acte from Prince Holmaki, a tragedy...Kukolnik Music by Glinka.
Cantata, Bleib bei uns.....Bach
Air, Tamerlane.....Händel
Spinnerlied, from Der Fliegende Holländer.....Wagner (With female chorus.)
Fourth Symphony.....Beethoven

This eclectic program was chosen to indicate, at the outset, the broad, general, liberal lines of work begun by the society.

The organization became popular and the society grew and prospered up to 1866. Then the necessity for a conservatory became evident. The city was musically ripe, and, on September 1 of that year (1866), the present conservatory was founded by Nicolai Rubinstein. In 1873 the Russian Musical Society became the Imperial Russian Musical Society, and gradually all the musical organizations

of the empire, which now number over twenty, were incorporated under that one general title. It has branches in every part of Russian, including Siberia.

The founder of the Moscow Conservatory, Nicolai Rubinstein, died March 11, 1881. Then the conservatory had very varied fortunes.

From 1881 to 1885 the directors changed rapidly. At one time a committee of musical gentlemen acted as director. From 1885 to 1889, Serge Taneieff, professor of the theory of music at the conservatory, was director. In May, 1889, the present director, Wassily Ilitch Safonoff, took charge.

From the date of its foundation to the present the conservatory has given 517 symphonic concerts and 302 chamber music evenings. It began life in 1866 with 150 pupils.



BASIL ILITCH SAFONOFF.

In 1899 its classes aggregated 522. During the period covered by these two dates it had brought up and given musical education to 11,326 persons. As might be expected with a growing, thriving organization, its last year is its record year, and the present season promises to surpass all others. The membership has increased steadily every year under the management of the present director. A number of the pupils of the conservatory have become generally known, not only in Russia, but abroad as well, some of them in America. Here are a few of the best known: Composers, Serge Taneieff, S. Rachmanoff, A. Scriabine, G. Konus; pianists, Emile Sauer, A. Siloti, Joseph Lhévinne, Theodore Konevman, K. Igumouff, Miss Mourina, E. Jedlicky (professor of piano in Berlin); violinists, A. Petschnikoff (who has married an American girl), E. Kotek, S. Barzewicz, I. Barmos; cellos, A. Brandukoff,

A. Adamofsky, A. Altschuler; singing, Miss Skompskaya (now Countess Bolska).

The present government of the musical society consists of the actual director of the conservatory, Mr. Safonoff, assisted by a directorium of five gentlemen, members of the society, who are chosen by vote. Mr. Safonoff is also professor of piano in the conservatory. The term lasts from September till June, examinations for admission taking place in the first week of the former month, or the last week of August, Russian calendar. The instruction is in all branches of instrumental and vocal music. Most of the pupils are Russians, although there have been students in attendance from all parts of the world.

The International Rubinstein Prize Competition, consisting of two prizes of \$1,000 each, for composition and piano, donated by the master pianist, Anton Rubinstein, has been won several times by pupils of the Moscow Conservatory. At the meeting held in Berlin in 1895, and at the session at Vienna during the present year, the winners received their musical education at the conservatory in Moscow. These gentlemen, Joseph Lhévinne and Alex. Goedicke, are both pupils of Mr. Safonoff, and both received the gold medal. Among the other pupils of Professor Safonoff Alexander Scriabine, composer and pianist, and Nicolai Needtues, pianist, honorably mentioned in Vienna this past summer, are best known. Of the thirty-five persons (students of the conservatory) receiving gold medals from 1875 to 1899, twelve are, or have been, pupils of the present director. A great marble tablet, announcing the names of all these prize winners, is on the wall of the entrance to the new conservatory.

The musical life of Moscow is varied and replete with events of the highest musical grade. According to the provisions of its constitution the Imperial Russian Musical Society must give eleven concerts a year and not less than eight chamber music recitals. The conservatory gives from six to eight public musical performances by its pupils, besides two or three pupil concerts with orchestra. Once a year an opera is given in which all the performers, singers, orchestra, even ballet—when there is one—are pupils of the conservatory, under the leadership of the director. During Mr. Safonoff's term the following operas have been rendered: "Fidelio" (Beethoven—two performances, 1891 and 1899); "Cosi fan Tutte" (Mozart), 1892; a scene from Gluck's "Orpheus" and "The Secret Marriage of Cimarosa," 1893; in 1894 the Czar died and no opera was given; 1895, "Iphigenia in Tauris" (first act) (Gluck); "Le Châle" (Adam), "Rafael" (Arenski), and the Prologue of "Ruth" (Ippolitoff Ivanoff), the two latter professors in the Moscow Conservatory. In 1896 the coronation of the present Czar took place and the conservatory was too busy with celebration odes and other musical festivities to give an opera. 1897, "Fermors" (Rubinstein); 1898, "Der Freischütz" (Weber); 1899, "Fidelio" (Beethoven). In 1900 "The Merry Wives of Windsor" (Nicolai) was given.

Besides the work of the conservatory, the Moscow Philharmonic Society, with its 1,000 members, gives ten concerts a year, also presenting opera performances and a pupils' concert once a year. The Philharmonic Society is an independent musical organization. It has a school of its own which works along much the same lines as the conservatory. Of concerts and other musical events

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under private and semi-private auspices there are legion. Then there is grand opera on a scale more like that of New York than in other European cities. Both Russian and foreign operas are given.

Basil Ilitch Safonoff, who is the pivot of musical life in Moscow, is a Caucasus Cossack, his father having been a famous Cossack general. He was born in the little Caucasus village of Istchory, January 25, 1852. Destined for a career of diplomacy, he soon decided for himself to follow music as an art and a profession. At the age of thirteen he began his musical studies, being at the same time a pupil of the first gymnasium in St. Petersburg. When fifteen years old he was transferred to the Imperial Lyceum, because of special merit, and there he finished his studies in 1873, winning the silver medal. All this time he was studying music under the great Leschetitzky. After leaving the lyceum he studied theory and composition with the well-known teacher, M. Zarembo, after whose death he entered the conservatory, finishing in 1881 with a gold medal. From 1881 to 1885 he was professor of piano in the St. Petersburg Conservatory, from 1885 to 1889 professor of piano in the Moscow Conservatory, and from 1889 till the present he has been director of that organization. Before becoming director Mr. Safonoff made a number of piano tours of Europe, generally in company with his friend, the cellist, Ch. Davidoff. Later he made several tours as a concert conductor. He has appeared in Amsterdam, Berlin, Paris, Prague and Rome. This year he has been invited to Vienna.

The new conservatory of Moscow, the pet project and hard earned triumph of Mr. Safonoff, will be an accomplished fact in November. The great white building on the Nikitsky is all but finished. A splendid structure it is, not gaudy or resplendent in color—all in severe, simple white—but in exquisite taste, and built to use. Every modern method and contrivance that can contribute to the comfort and effectiveness of the home of a great working musical organization is found here. The building, which is in the form of a three-quarter complete quadrangle, may be divided, for classification, into three general sections, one wing being devoted to reception, examination and class rooms, the other to the administration offices and dwelling apartments, while the centre contains the great concert halls.

The building extends through from the Nikitsky to the Kislowska, two of the busy important streets of the city, and there are entrances from both streets. In the splendid vestibule the Greek Doric style is followed with great effectiveness. The whole impresses one as very appropriately and tastefully planned and constructed. I found Mr. Safonoff deep in the entrance examinations. As I entered a pleasant faced man, gray, with unmistakable Caucasus characteristics in his face, spoke cheerfully: "Wait a moment," he said. "Wait till I seal the fate of some more of these applicants and I'll take you around."

It is a vast building. To combat the rigors of the Moscow winter five doors must be opened before one reaches the great vestibule of the main hall division. The stairways—there are two of them—are 13 feet wide, and there are foyers right and left, and museum, salons, chambers for the artists, buffet, café, toilet rooms. Then there is the great hall for concerts, the parterre of which seats 1,000 persons. There are fourteen boxes, one for the Emperor and one for the officials of the conservatory. With the two amphitheatres there are seats for 1,300, and from every one of these seats the stage, with its great organ, can be seen. Along the sides of this great hall will be placed portraits of fourteen great musicians: Glinka, Tchaikowsky, Rubinstein, Borodin, Bach, Handel, Gluck, Haydn, Mozart, Beethoven, Mendelssohn, Schubert, Schuman and Wagner. The great organ, which was built by Cavallé-Coll, of Paris, is 32½ feet high, 39 feet long and 14 feet deep. The examination and chamber music hall in the left wing also has a large organ. This hall seats 500. It is adorned with a bas-relief of Nicolai Rubinstein, the founder of the conservatory, and

with portraits of the Grand Duchess Helena, founder of the Imperial Russian Music Society; the Grand Duchess Alexandra Josephovna (widow of the Grand Duke Constantine), present president of the society; the Emperor Nicholas II., and the late Emperors Alexander II. and Alexander III. There is also a portrait of the Grand Duke Constantine, the first president of the society. The whole building is lighted by electricity, there being more than 2,400 lights. There are thirty-four classes, of different sizes. All the space arrangements and appliances necessary for the comfort and effective working of these classes—such as wardrobes, toilet rooms, recreation halls, a small theatre—have been provided. The light arrangements have been carefully considered. The Russian climate makes it imperative that most of the daylight come from the south and east, and there are, accordingly, but two classrooms, with windows facing on the north. The entire building, which was begun in 1895, and will be completed this winter, cost about 1,000,000 rubles (\$500,000).



DIRECTOR SAFONOFF AND HIS PIANO CLASS OF 1900. THE GENTLEMAN INDICATED BY (X) RECEIVED HONORABLE MENTION AT THE RUBINSTEIN PRIZE COMPETITION, 1900.

of which \$200,000 were given by the late Emperor, Alexander III., and the rest by the Musical Society or from private purses. Serge Von Dervies gave the organ, at a cost of \$20,000. The brothers Morosoff gave the furnishings, \$10,000, and \$100,000 was contributed by a Moscow millionaire. Mr. Safonoff, however, has been the prime mover and master spirit of the whole enterprise. It is he who has carried it through against tremendous obstacles to a happy and successful conclusion.

"We use Russian pianos exclusively," he said. "We have Schröder, Becker and Diedrichs instruments." (Professor Safonoff calls the Schröder piano the Russian Steinway.) "By the way," he concluded, going to the window and pointing off to the south, where the gold dome of the Church of the Saviour gleamed in the sunlight, and a faint outline of hills could be seen in the distance, "By the way, over there are the Sparrow Hills, upon which Napoleon Bonaparte stood and watched Moscow burning. What a rising from the ashes there has been! Is not this white temple of music a fitting crown to Moscow's century of material and intellectual progress?"

LOUIS E. VAN NORMAN.

Anna L. Johnson-Roosa Recitals.

Miss Johnson, a Tubbs artist-pupil, and John K. Roosa, violinist, gave two recitals last week, at Waverly, N. Y., and Elmira, N. Y. Miss Johnson sang well, particularly in Elmira, and Roosa showed himself a most talented fellow. The programs were well constructed, ranging from the classic to the modern sentimental. Miss Johnson is an artistic singer, and in the course of time should be heard in a metropolitan church.

MUSIC IN BROOKLYN.

LOCAL conductors are all more or less busy rehearsing their singers. One of the first of the leading societies to give a concert will be the Brooklyn Saengerbund. Leopold Winkler, the pianist, who has re-entered the concert field, has been engaged as soloist for this concert. Louis Koemmenich, the conductor of the "bund," is a young man of force and talent, and eager for novelties. An interesting program is promised for the concert, which will be given the third week in November.

The Brooklyn Oratorio Club will hold its rehearsals in one of the halls of the Polytechnic Institute this season. At the reorganization last week Walter Henry Hall, the conductor, appeared with his wonted enthusiasm, and at once his singers commenced the choruses of "The Messiah." Handel's oratorio will be sung at the Christmas concert, December 19, at the Academy of Music. Other details of the performance were announced in THE MUSICAL COURIER in the issue of September 19.

Among the fashionable social clubs the Knickerbocker Field Club was the first to give a musical. The affair was held at the club house last Wednesday, and attracted a large number of the members and their guests. The Swedish Ladies' Quartet and Marion Short, reader, contributed a varied program.

Mrs. Minnie Dorlon Lowe, contralto soloist in the choir of the Church of the Pilgrims, sang last week at a musical given by Frederick R. Stoll, of 183 Sterling place.

During last week Miss Mary Shelley, of 952 Madison street, gave a reception preceded by a musical program contributed by a number of clever amateurs.

Mrs. Grace Haskell Barnum, a Brooklyn singer, will be one of the soloists at the New Hampshire and Vermont musical festivals.

Miss Maud L. Kennedy will be the soloist at the concert of the Brooklyn Choral Art Society, to be given under the auspices of the Brooklyn Institute. Miss Kennedy is a daughter of the late Harry Kennedy, author of "Say An Revoir, But Not Good-by." The young woman possesses a sweet soprano voice, which it is reported has been well trained.

At Christ Church, Bedford avenue, Brooklyn, on Sunday evening, September 30, 2,000 people listened to the magnificent singing by Earl Gulick of Dudley Buck's "Fear Ye Not, Oh, Israel," and Costa's "I Will Extol Thee," when Rev. Dr. Parker Morgan, of the Church of the Heavenly Rest, Manhattan, preached. Three hundred were turned away. The service was in aid of the Galveston sufferers.

A Sweet Pupil.

Alice F. Chamberlain, of Seneca Falls, N. Y., who was one of the prominent soloists at the Saratoga convention of the New York State Music Teachers' Association, has arrived, and will study with George Sweet. Miss Chamberlain has a combination of gifts which lead to success.

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The Maine Music Festival.

THE Maine Music Festival for 1900, fourth season, opened in the Bangor Auditorium at 8:10 o'clock on the night of Monday, October 1, with 2,800 persons gathered to witness the beginning of this hydra-headed period of Eastern tone revival; the festival continued on Tuesday and Wednesday afternoons and nights, drawing an attendance of above 12,000 persons, and, after some seasons of struggle, coming out financially balanced at the end.

This season both ends of the Maine Festival—the Bangor end and the Portland end, are in the hands of local associations, organized out of the good bone and muscle of the Pine Tree State and ready to do or die or pay up out of the private purse that the concerts may live in the future and be as great as in the past.

William R. Chapman, of New York, N. Y., and Bethel, Me., was employed as the director of the music and the conductor of the orchestra and music, at a stated sum per contract, the same in both cities. He was paid his Bangor salary on Wednesday, October 3, and Portland will take receipt for its portion later in the week, the festival dates there being Thursday, Friday and Saturday, October 4, 5 and 6, with programs identically like Bangor's. The plan of the festival was radically changed, too, so that instead of devoting one or two nights to the bunching of great names, said great names were distributed over the whole five concerts, of which it was the intention to have no one better than another. Even in the perpetuation of the essentially local institution of Maine Day—an afternoon devoted to Maine singers and composers, and not otherwise overinteresting, this intention was adhered to with considerable rigidity, the whole first part of the program being given to some of the best works of the season.

Heretofore the Maine festival scheme has been like a certain type of American battleship—heavily armored in the middle, but rather lightly mailed at the ends. Seeking a better distribution of the money involved, the association this year decided on the other course, as to the working of which more later.

The cost of seeing the festival and hearing its music was this season lowered from a loftier scale to \$2 and down to 50 cents, with course tickets at \$5. This better suited the Eastern purse and brought its good results to the association's treasury, and to the feelings of those sensitive persons who cannot enjoy music except it is delivered to a packed house.

So much for the business. As to the music, Mr. Chapman, though the association held the reins, whipped the team. It was the singing of his chorus which created the profoundest impression among the keen observers of the concerts. The programs contained nothing novel, and some features were the reverse of novel. Both chorus and orchestra repeated works which they have done before, and repeated them well. The closing night was even given over to the master repetition of all, "Elijah," which closed the festival of 1899, with Ffrangcon-Davies in the title role, as he was this year also. However, Mr. Chapman, who drew the programs, knows his public, which is not yet learned enough in the way of the music world to despise old friends. There is no craze for novelty in this fresh young music spirit in Maine, and where hoary Worcester might easily arise and shriek "Chestnut!" in the faces of its artists and its chorus, the young giant in Maine smiles at old acquaintances and sings them better than ever. The "Symphonie Pathétique" (which, played in part, opened the festival), the "Merry Wives of Windsor" overture, the "Leonore" Fifth Symphony march and the act third introduction to "Lohengrin" are no less well known to Maine people than are the "Hallelujah Chorus" in "The Messiah," or the "Pizzicati," by Delibes—and all of them were programed here this year. Yet there is no complaint.

It is better to do well than to do much, as Maine festival

history proves. It is very probable that Mr. Chapman's boldness in standing for the programing of many familiar numbers was in itself a source of this year's new strength—for the festival in Maine is undoubtedly stronger than ever in its claims on the support of the people.

The first concert on Monday night opened with the Tschaiakowsky Symphony's march movement, very excellently done by the Maine Symphony Orchestra, which is composed of as many Maine players as are found eligible, supplemented by as many Boston Symphony men as the association can afford to hire. This year the orchestra in Bangor numbered forty men, the natives being more numerous than ever. Indeed, it is one of the hopeful signs of the progress of the music spirit in Maine that, following the lead of the chorus singers, young men of ability and genius are working their way into the Maine orchestra in increasing numbers, so that from year to year fewer mercenaries are required. The day may be far away when Maine will have her own native festival orchestra. Yet this is not the question, which deals wholly with the opportunity which the orchestra affords to the players, who, though fixed in the far East, long for better things.

The Tschaiakowsky Symphony—as soon as that, showed that the orchestra was a trifle short in strings, and, if I may be allowed, a trifle brassy, too. It may be that considerations of economy governed the number of strings, for often does the filthy lucre involve itself with the addressment of the muse. Perhaps Mr. Chapman has ideas of his own on strings, as he has on tempi and a few other things of more or less importance. At any rate, the orchestra was a bit short of strings, more of which might have been heard to some advantage in more than one place in the concert series.

But the playing was good, cleverly done, as to the phrasing of Tschaiakowsky and everything else. There was the fierce pace at which Mr. Chapman likes to drive, and sometimes this was bewildering, but with it went very much of precision, of nicety, of vigor, of boldness and of intelligent interpretation, and what more than that do you want?

Again in the first concert the orchestra had Weber's "Euryanthe" overture, and in the usual brace Vieuxtemps' "Reverie" and Gillet's "In the Mill," the former being omitted and the Gillet being descriptive enough to suit the inevitable popular ear, besides being very prettily done on its own account.

The orchestra opened the second concert on Tuesday afternoon with the overture to "The Merry Wives of Windsor," afterward doing the march movement in Raff's "Leonore" symphony, and, as in 1899, Delibes' "Pizzicati" and Czibulka's "Love's Dream After the Ball," without both of which no Maine festival would now be complete. The third concert, on Tuesday night, brought out again the "Lohengrin" music (introduction to Act III.); another Wagner item in the Sailors' Chorus from "The Flying Dutchman," and the adagio and minuet from the Bizet suite, "L'Arlesienne," the last named being particularly enjoyable because it was fresh here and was uncommonly well performed. It was repeated on Wednesday afternoon, when the two most noteworthy orchestral works of the festival were heard.

These were the Tschaiakowsky "Marche Slave" and the Russia and Italy sections of Moszkowski's "The Nations" Suite. The orchestra's work in the doing of these two mighty numbers was excitive of genuine admiration, and for the time one was scarcely sorry for the preponderance of brass. The elaborate instrumentation of the "Marche Slave" was taken complete advantage of and driven up to a most moving pitch of brilliantly intermixed color—by all means the best work the Maine orchestra has ever done. The orchestra closed the first part of the program with the Chopin-Bartlett Polonaise, op. 53, in A flat, and the rest of the day was given up to Maine folks.

On Wednesday night, closing, the orchestra devoted itself to "Elijah," and found a plenty to do therewith. In general its work was very much better than before. In accompanying the soloists it showed marked improvement. There was one significant slip when the librarian distributed wrong sheets to a portion of the orchestra in an encore for Madame Schumann-Heink, but Mr. Chap-

man recovered himself before the consequent devilish discord had proceeded far and stopped the catastrophe in the centre.

The chorus showed all the effect of four years of drilling and weeding and whipping-up. Its voice was more refined than before, without losing any of its bold freshness and sprightly strength. It had lost some members, but there was no sorrow for this. Losing them it gained power. The weeding out process seemed to have been carried through it with a free hand, for which much thanks! It was in the neighborhood of 500 strong, and everybody in the ranks was a worker. Think of a chorus of 500 voices without a drone in it! It was short of men, and the sopranos slightly overbore the others by force of numbers. The men worked hard, but should have been more numerous.

The chorus sang, as a matter of course, the Handel "Hallelujah Chorus" at the opening of the festival. After that on the first night it had the "Faust" waltz, which was sung in brace with Elgar's "My Love Dwelt in a Northern Land"; a Brahms Lullaby substituted for Corbin's, and the usual portion of the burden in Grieg's "Recognition of Land." The "My Love Dwelt" was one of the two best performances of the chorus. The "Recognition of Land" (from "Olaf Trygvason") was very well sung, but the baritone soloist who took the place of Mr. Libby was nervous and somewhat unsympathetic. The chorus did its best, but in general, as has been proved many a time before hereabouts, Grieg is not liked in Maine, because he is not "familiar." Poor reason that may be, but my word for it, 'tis true. A campaign of education must precede Grieg if he is to proceed here in the future. The very strength of his Scandinavianisms places him above the present Maine demand.

In the second concert, Tuesday afternoon, the chorus sang its second great number, and one of its two best, in the "Here They Come" chorus from "Carmen." This is no disparagement of the "Aida" second act finale, which soon followed, and which was done with a splendid effect, the orchestra making the most of the march and the chorus rising to quite a dramatic pitch at the close. Brahms' Lullaby and Giese's "Forget Me Not" were sung the same afternoon.

On Tuesday night Mr. Chapman, doubtless proud of his afternoon's achievement, had the chorus sing once more the "Aida" finale in place of the "Carmen" chorus, which was programed, and the audience rewarded his judgment by getting to its feet and calling for more, whereupon he offered Bizet in place of Verdi and made everybody happy. The other principal choral work of the night was "Fair Ellen," which was fairly well received, though very probably not fully understood.

There was no chorus work on Wednesday afternoon. At night came the oratorio, in which the singers showed the advantage of last year's performance by accomplishing very much finer results. In the oratorio the chorus, "Behold, God the Lord Passed By," exceeded all other efforts in the fine touch given it by the conductor near its ending, where he worked upon the "still, small voice" theme—"and in that still, small voice there came the Lord"—with striking effect and with quite a theatrical though entirely reverential flavor, driving up a colossal crescendo with a sudden ritard and "falling away," quite indescribable, but very impressive withal.

The soloists were Lillian Blauvelt, Schumann-Heink, Campanari, Ffrangcon-Davies, Richard Burmeister, Sibyl Sammis, Alice Sovereign, Ellsworth Giles, L. B. Cain and Annie Wasgatt Whittredge.

Madame Schumann-Heink sang on Tuesday night Mozart's "Vitellia" aria from "Titus," a Wagner aria, "Grand Adriano," and Julian Edwards' "The Love-light in Your Eyes." Following this last she sang a bit of a drinking song by Donizetti, rolling out the words freely translated into her broadest Dutch, and merrily hitching up her shoulder straps as she did so. Where Worcester had been mildly shocked thereat, Bangor laughed itself aloud, called for more Dutch and got it. Madame came again and again, and at length escaped with difficulty. Her German opera arias were well received, but

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it was the little song that captured Maine hearts—a drinking song in a strictly temperance State! When it was over modest maidens looked after her, and wondering matrons, too, and murmured:

"But did you see her tip the cup—and she the mother of eight children?"

Giuseppe Campanari sang on Tuesday afternoon only, and drew from the audience an amount of enthusiasm quite equal to anything ever seen in the Auditorium. He sang three main numbers, one of them the sacred hymn, "Gloria a te," written for him by Buzzi-Peccia, and was warmly received. In encore he gave the "Toreador's Song" twice and the comical song of "Figaro," which he acted much as if he believed himself in Mr. Grau's ranks already. No traces of his Worcester "indisposition" were apparent. He is the first baritone of rank to appear at a Maine festival. There was nothing in his singing of the Toreador's part to remind of Heinrich Meyn or any other of the faithful and illustrious of earlier festivals. Maine already demands him for next season, and will authorize his coming at the proper time.

Mr. Ffrangcon-Davies appeared only in "Elijah," which he sang even better than he did last season, not as to voice, but as to manner and expression. His "It Is Enough" was a marvel of dramatic action, moving, in impassioned utterance and reverent in intent and intonation.

Mr. Burmeister played a part of the Chopin F minor Concerto, which he threatened to present in toto to the festival, and many other goods things. Best of all was his appearance on Wednesday afternoon in a Chopin Scherzo, Mendelssohn's "On Song's Pinions," and Liszt's Hungarian Rhapsody No. 8. For the last he was encored, and came back to play what all Maine delights in and what was therefore a good choice, the ever present Moszkowski "Serenade," which he did with a tempo so much slower than the fiery pace set by Mr. Chapman that the performance was uncommonly interesting.

Miss Sammis sang surprisingly well (in place of Miss Lemon), and won an amount of attention quite equal to that of any other artist in the festival. On Tuesday night she was brave enough to consent to follow Schumann-Heink, and the audience, though it was fatigued with applauding, brought her back many times and sent her its compliments in a bewildering furor of thanks and admiration. She sang better than ever, and deserves mention for her splendidly handled powers. Miss Sovereign will be famed in festival history for the beauty of her low tones, which were well developed and made the most of. Mr. Giles used a good tenor in a good way, and particularly in the "Lend Me Your Aid," from "The Queen of Sheba," created a profound impression as a young man of promise, but who has not yet learned to enunciate as he ought, and whose sentiments need to be stirred a bit. Mrs. Whittredge and Mr. Cain were Maine soloists, the former being chosen to sing the Youth in "Elijah," and doing the small but difficult part very well, and the latter appearing in the Grieg performance and in "Fair Ellen."

Maine Day was better than ever—not so much of a bore by any manner of means. M. H. Andrews conducted the orchestra through his own "Thelma" waltzes; the best orchestral work came out of Maine in many years and fit to go on any program of the festival. Miss Kate A. Barker, of Bangor, delivered a violin number with a very strong and sounding tone; Mrs. Whittredge sang one of Mrs. Beach's prettiest songs and sang it well, and the Wasgatt String Quartet performed Raff's "Erk Larung," and "Die Muhle," from his Quartet No. 7 in D. Altogether the program was very meritorious, and was interesting as showing the progress which the Maine Music Festival is making possible.

The Eastern festival was financially a success, paying all its expenses out of its receipts and guaranteeing a festival in 1901, with "Faust" sung as oratorio as one of its leading features. Musically it was the best festival of the four which have now been given in Eastern Maine.

JAMES E. DUNNING.

[The continuation of the festival in Portland, Me., from October 4 to October 6 will be reported in these columns next week.—Ed.]

Sousa at the Metropolitan.

THE last concert but one in the series of Sunday night concerts by Sousa's Band in the Metropolitan Opera House took place last Sunday night, and attracted another large audience. The program presented was the best of the series thus far. The number around which centred the most interest was "In Bohemia Overture," a composition of Henry K. Hadley, a talented musician of this city. This overture was first played by Sousa's Band in Paris last summer. "In Bohemia Overture" is scored in a florid style, and presents several sensational contrasts. It is replete with melody, however, and shows good musicianship throughout. It aroused much enthusiasm. Another number which possessed the merit of novelty was "The Dream of William Radcliff," by Mascagni. This was the first performance of this work in New York. Again Sousa's latest march, "Hail to the Spirit of Liberty," evoked enthusiasm, and several repetitions were demanded and given.

The last concert of the series will be given next Sunday night, when an entirely new program will be offered and several new soloists introduced.

Norman C. Lascelles.

NORMAN C. LASCELLES has recently returned from Europe after an absence of four years, during which time he devoted all his energies to the mastery of the Leschetizky method of piano playing. Mr. Lascelles studied two years in Berlin with Stepanoff, and two years in Vienna with Leschetizky. During his stay in Berlin Mr. Lascelles won for himself a highly creditable position as a teacher of the piano, and has now returned with the intention of resuming his professional work in New York. He has opened a large and handsome studio at 28 West Eighty-eighth street, where he now teaches daily. Mr. Lascelles is the bearer of a very flattering certificate of his abilities as a teacher of the Leschetizky method.

Bushnell Engaged for Parker's New Oratorio.

ERICSSON BUSHNELL has been engaged to create the bass solo part in Horatio Parker's new work entitled the "Wanderer's Psalm." This work had its first performance in Hereford, England, and will be given for the first time in America on December 17 in Boston. Professor Parker will conduct. This is the third oratorio of Professor Parker's the bass role of which Mr. Bushnell has been engaged to create, he having sung at the first performance of both "Hora Novissima" and "St. Christopher."

Marie de la Paz.

Miss Marie de la Paz, who made a flattering début with the Kaltenborn Orchestra at the St. Nicholas Garden last month, promises to have a busy autumn and winter. The voice of the young singer attracted the attention of several managers and some of the critics at her recent appearance, and former predictions concerning the talents of the artist seem to have been fulfilled.

Jackson-Schumann-Heink Recital.

At the recital which Leonora Jackson will give in conjunction with Madame Schumann-Heink to-morrow (Thursday) afternoon at Carnegie Hall, the young violinist will play the "Rondo Capriccioso," by Saint-Saëns; Ernst's "Hungarian Fantaisie" "Air," by Borowsky; "Berceuse," Arensky, and "Hungarian Dance," Brahms-Joachim.

Adele Lewing's Recital.

Mme. Adele Lewing gave a recital last Friday at the residence of Mrs. Sackett, at Rye, N. Y. The fashionable element attended the affair and helped to make it a social and financial success. Madame Lewing has numerous engagements ahead for recitals, and among her applications is one request from Texas. Madame Lewing is also preparing several pupils for Professor Leschetizky.

H. Whitney Tew.

H. WHITNEY TEW, of London, stands in the front rank of the vocalists of the present day, and his reputation as a gifted and finished singer is firmly established abroad. His voice is a powerful bass, yet possessing rare sympathetic quality and resonant timbre, characteristics which have been described as being the components of the "voice of tears."

An instant's contact with Mr. Tew reveals his great magnetism. One is impressed with his force and imagination, two requisites in his chosen field of art. His bearing, that of a cultured gentleman, carries one even further, begetting a confidence that whatever he essays will deal conviction, while his easy carriage and strong face show a nature which asserts this power of conviction as a prerogative, and one withal which is intellectual and poetical.

Mr. Tew is an American, though many years of his life have been spent in London. He is descended from an old Yorkshire family which left the motherland in those dark days of religious strife and persecution and for generations dwelt in Nantucket until the War of Independence, when those of the family who could carry arms enrolled themselves under the Stars and Stripes.

The vocalist began life as a banker, following in the footsteps of his father and grandfather, and at the strong desire of the former stifled his great love for music, painting and literature, and accepted a prominent position in one of the leading banking institutions of Western New York. Prior to this he had traveled extensively, and familiarity with the art centres of Europe had fanned into fierce heat his desire to develop his gifts, which were so pronounced as to have attracted the attention of many influential in literary and artistic circles. But this dream was not to be realized at once, so, with the ardor and enthusiasm of his artistic temperament, his every moment of leisure was devoted to music, criticism and painting. Incidentally it may be mentioned that his handsome home in London now contains numerous paintings of merit.

As this self-cultivation of his immanent artistic perceptions increased Mr. Tew resigned his position, removed to London and placed himself under the guidance of leading vocal instructors in that metropolis, while, during his holidays on the Continent, he continued to study operatic roles with the best teachers of Paris and Italy.

The basso is an exponent of that school of singing practiced by Lamperti and other great masters, and he has that ease of expression which long, unremitting and intelligent study brings. His successes in oratorio, opera and recitals of classical popular songs are familiar to many in America. Such is his versatility, however, that it is difficult to say in which of these lines he has won the greatest praise. Perhaps his participation in his own drama, with music, founded on Dumas immortal story, "The Three Musketeers," has brought him the most pronounced distinction. As the writer of the book and lyrics, to which charming music was composed by Reginald Somerville, as the impersonator of Cardinal Richelieu, and finally in his interpretation of the vocal part, Mr. Tew displayed ability such as to win the most unstinted praise from both the London and provincial press for his powers as singer, dramatist, lyricist and actor.

This artist, who has been spending his summer holiday in New York State, where he has a beautiful summer home, Driftwood-on-Chautauqua, sailed for London on September 25 on the Cymric. He has gone to fulfill numerous oratorio engagements in Great Britain and Ireland during October, returning the first week in November, when his tour of this country will be inaugurated and will comprise recitals of classical and popular songs and oratorios.

Mr. Tew's American appearances are under the direction of Mr. Hirschberg.

Joseph Pizzarello.

Joseph Pizzarello, the distinguished vocal teacher, has returned from his vacation, which he spent in Europe, and will resume teaching at his new studio, No. 43 West Thirty-fourth street, New York city. Mr. Pizzarello reports an unusually busy season ahead.



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Opera in English.

THE second night of opera in English at the Metropolitan Opera House was devoted to "Tannhäuser"—an unlucky selection. This was the cast:

Herman, Landgrave of Thuringia.....W. H. Clarke
Tannhäuser.....Philip Brozel
Wolfram.....William Paull
Biterolf.....F. J. Boyle
Walter.....Harry Davies
Reinmar.....Forrest Carr
Elizabeth.....Rita Elandi
Venus.....Selma Kronold
Shepherd Boy.....Frieda Stender
Conductor, Richard Eckhold; stage director, Edward P. Temple.

"Tannhäuser" was for years its composer's darling opera. To see it adequately staged, to hear it sung with artistic perfection, was his dream. It is said that this wish of his was never realized. How lucky is it that Wagner is dead. If he were not he surely would be after this performance by the "Metropolitan English Grand Opera Company." It was infinitely worse than the "Faust" of the preceding evening, and demonstrated that, however excellent individual voices may be, it is the ensemble, the unity of effect, that counts in a work of this proportion. And there was no unity Tuesday of last week—that is, among the principals. In a description of the night's doings the chorus easily leads. While not always impeccable in intonation, it was a well behaved chorus, that sang with some feeling in the first act and considerable fire in the second. There was a real festive ring in the march, no matter how authorities may quibble over its tempo. There was also some attempt at a stage picture in the second act which slightly atoned for the incomplete groupings of the preceding two scenes. Yet the stage looked bare and in spots ugly. Nor can we admire the Grau-Savage wardrobe.

That the cuts in the hunting music were the fault of the new conductor we are not prepared to say. They were probably made from motives of economy. The trumpets attempted to supply the deficiency by blaring out of all proportion. Mr. Eckhold has, we understand, conducted some performances of the Carl Rosa Company in England. He knows his business, knows it in the ordinary, every day, conventional sense of the word. He is a conductor with a rigid forearm and a rigid theory of *tempi*. For him the *tempo rubato*—the very pulse of the Wagner music drama—exists not; his *tempi* are inelastic, his dynamics without variety. Mr. Eckhold galloped through the score on a *forte, fortissimo* hobby horse; the poetry and passion of the landscape and drama being utterly missed by him. But he got his curtain down in time, and perhaps that is his ideal of "Tannhäuser."

The principals were for the most part miscast. Selma Kronold, who is a dramatic singer and actress of skill and intelligence, was not in her element as Venus. The music does not suit her voice, neither has it the seductive quality so necessary. But she far outshone her feminine associates. Elizabeth was perilously near being a caricature. Miss Elandi—Query: Why these foreign names in an avowedly American organization?—has neither the voice, figure, temperament, training nor general musical and histrionic ability to essay such a trying role. "Dich Theure Halle" was very shaky and inexpressive. The duo went stiffly and the prayer made no impression of sincerity. Miss Elandi was, however, richly garbed, and doubtless Eighth avenue was impressed.

Miss Frieda Stender has a clear, rich voice of sufficient volume for grand opera. She sang her measures with artistic intelligence, though she left something to be desired in the matter of enunciation and pronunciation. Among the men William Paull stood out prominently. He has a vibrant baritone, which he often uses too "open"; but he sings with passion, has brains and looked exceedingly well. When he masters a smoother *legato* his natural declamatory powers will be greatly enhanced. Mr. Paull was artistically head and shoulders over his colleagues. His Wolfram was at least real, if not altogether satisfying.

Philip Brozel, a Russian singer, has had some experience in England with the Carl Rosa Company. His English was much better than several of his associates, notably the Elizabeth. But his voice, a small, sweet lyric tenor, is not of the heroic mold needful to portray the love and anguish of Tannhäuser's soul. Brozel knew his part, acted it with dignity and some pathos, yet the effect did not carry across the footlights. It was not a weighty enough Tannhäuser, despite the phrasing of the music and the sincerity of the action. This singer would be excellent in "Mignon" or kindred roles to Wilhelm Meister. The others, with the exception of Harry Davies, do not call for any particular notice. The contest in the Wartburg had its funny side. As a whole the performance lacked body; tone would be a more precise word. Of the precious spirit, the atmosphere of Wagner, there was none at all. The house was not half full.

Wednesday evening a larger audience was attracted. "Mignon" is always a favorite, despite its wretched, incomprehensible book and its meagre dramatic interest.

The romance for soprano, "Kennst du das Land?" the gavotte and polacca are popular and there is some chance for the heroine. The cast was as follows:

Mignon, a stolen child.....Zelie de Lussan
Filina, an actress.....Ingeborg Ballstrom
Wilhelm Meister, a young student.....Lloyd d'Aubigné
Frederick, a gallant, in love with Filina.....Ragna Linne
Lothario, father of Mignon.....Lempriere Pringle
Laertes, manager of a troupe of actors.....Homer Lind
Giarno, a gipsy chief.....Leslie Walker
Conductor, Armando Seppilli.

Miss de Lussan is an old "stager." She has been singing in light and grand opera for fifteen or twenty years, so she knows her lines, her "business" and makes all her "points" with her audience. There is little that is subtle in her work. She is large, jolly and succeeds through sheer muscle. It would be vain to look for poetry in her Mignon. It was like her Carmen, her Cherubino—stolidly self-satisfied, or else a boisterous romp. Miss de Lussan sang as she always does, with the forte stop drawn out. Naturally she made a hit. She is too obvious to escape the popular eye, the popular ear. Yet where was the sense of remoteness, of mystery, of suffused sweetness in "Connais tu le pays"? But she was amusing in the second act.

The chorus easily masticated the comic opera music of Thomas. The stage exhibited the regular setting, and the conflagration scene was as ridiculous as ever. Mr. Pringle, from whom much was expected, seemed in poor voice. He was a mediocre harper and made the part more tiresome than it really is—which is saying volumes. He also sang out of tune. So did Lloyd d'Aubigné—who should call himself Dabney, now that he is back in America. This young gentleman sings even worse than he did before he went abroad. His tone production is throaty, his tone harsh and unmusical. He sang the part for the first time. It sounded so. However, he looked well in his gay clothes. Ingeborg Ballstrom has a light, inexpressive, colorless voice, facile in execution. Yet she did not make much of the polacca, taking the cadenza very carefully. She is a Scandinavian. Ragna Linne was amateurish, the others mediocre. Nevertheless, there was some "snap" to the evening's work.

The Carmen of Zelie de Lussan last Monday night gave us no new light on the role or her former conception of it. About her gypsy there can be no mistake—a full-blooded, vigorous woman, coarse and in action suggestive. There are many—notably Miss Olga Nethersole—who think that here ends the story as told by Merimée. But Carmen contains better things, and of these things, vocal or histrionic, Miss De Lussan made no sign. Philip Brozel was a fair Don Jose, though he was a grievous disappointment in the Flower romance. He phrased it poorly and was poorly accompanied by Sepilli; indeed, the orchestra throughout the entire evening played wretchedly. The Micaela was Ingeborg Ballstrom. She was acceptable. Mr. Paull almost effaced the hopes raised by his Wolfram; his Toreador was a thing of vocal lath and plaster. Mr. Boyle's Zuniga was excellent. The chorus sang no better than the old chorus of the Italian company, but looked younger. The minor parts were indifferently filled. After the first act all the life vanished and the evening was a tedious one. The stage was not well handled.

Paul Dufault, the Tenor.

This singer was recently heard in several little known songs, as follows: "Ostination," Fontennailles; "Si mes vers," Hahn; "La Demoiselle," Gravel. The heart quality Dufault puts into his singing makes it appeal to all, and the last named song, dedicated to him by the composer, a young priest, who yet shows in it that he has warm passions within him, Dufault sings with immense effect. His French is native to him, and ere long he is sure to be known in all the land.

Alvin Kranich's Tour.

Alvin Kranich will remain in this country this season. The success abroad of this pianist will be remembered by readers of THE MUSICAL COURIER. Now Kranich is contemplating a tour of the United States and Mexico.

Dr. Paul Klengel.

DR. PAUL KLENGEL, director of the Liederkrantz Society, of New York, has fitted up an artistic studio in his residence, No. 160 East Seventy-first street, where he will resume his lessons in singing and piano playing. The rehearsals of the Liederkrantz Society have begun and preparations are now making for the first concert, which will be given Sunday night, November 25. It is Dr. Klengel's purpose to introduce some important novelties this season and to bring forward prominent soloists. Mrs. Edda Klengel, the pianist, is expected to play at one of these concerts.

Dr. Klengel has recently received from Hug Brothers, Leipzig, four of his latest songs, published by this house. These are: "The Song of the Moorland," "Serenade," "Sorrow" and "Evening." These songs, which are on sale at Schirmer's, are printed for soprano and mezzo soprano. They are classic in form and possess originality, strength and grace. Dr. Klengel expects the busiest season he has ever had.

The Goodrichs in New York.

MR. A. J. GOODRICH and Mrs. Goodrich have decided to make New York their permanent home. Mr. Goodrich is the author of several well-known theoretical works, the latest being a sterling study of interpretation. With Mrs. Goodrich, he will conduct classes in harmony, composition, singing and piano, and thus an opportunity will be given students to enjoy the innumerable benefits of personal instruction from so distinguished authorities.

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CLASSES in theory, harmony, counterpoint and composition have been formed at the Eppinger Conservatory of Music. All students of music will be interested in this announcement. The price of admission to these classes is within the range of every student's means. For other information regarding this new department, applicants are referred to the Eppinger Conservatory, located at 718 Lexington avenue.

New Operas.

M. Salvazoe has for five years been working on an opera to be entitled "Salah-ed-Din," and destined for the Paris Opéra. It is in four acts—The Suburbs of Jerusalem, The Hebrew Quarter, The Mussulman Camp, with a ballet named "Mahomet's Paradise," and Public Square at Damascus. The ballet introduces, in addition to crowds of hours, dancing and howling Dervishes.—"Le Roi de Paris," by Georges Hue, will be the first unedited opera produced this season at Paris. He has composed also "Titania" for the Opéra Comique, which theatre is preparing a four act piece, "William Ratcliff," by X. Leroux.

Millöcker.

The property left by Carl Millöcker consists of a country house well furnished and royalties. The personal property was about 750,000 crowns. In addition, there were the original scores of thirty-three operettas, sixty-six farces, some overtures, twelve waltzes, forty dances, fifty-one Lieder and many sketches. The heirs are his widow and daughter, while legacies have been left to charitable societies.

Sondershausen.

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Music in Canada.

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OCTOBER 6, 1900.

AT Her Majesty's Theatre, Montreal, a series of Sunday sacred concerts has been inaugurated, Mrs. Jean D. Ives, pianist, being the director. The programs for September 30 were as follows:

AFTERNOON.	
Quartet, Allegro.....	Conte L. de Steinlein
The Goulet String Quartet.	
Tenor solo, Fear Not Ye, O Israel.....	Buck
N. E. Daignault.	
Mezzo-soprano solo, Sancta Maria.....	Faure
Miss Sadie Dowling.	
(With 'cello obligato by Louis Charbonneau.)	
Baritone solo, Les Rameaux.....	Faure
Joseph Saucier.	
Trio, Elsa's Dream, from Lohengrin.....	Wagner
(For piano, organ and violin.)	
Mrs. Ives, Mr. Saucier and Professor Goulet.	
Baritone solo, The King of Love My Shepherd Is.....	Gounod
Joseph Saucier.	
(With piano and organ accompaniment.)	
Mezzo-soprano solo, Morning Land.....	Buck
Miss Sadie Dowling.	
Tenor solo, O Risen Lord.....	Fisher
N. E. Daignault.	
(With violin obligato by Professor Goulet.)	
Duo, The Wings of the Dove.....	Watson
Miss Dowling and Mr. Saucier.	
Quartets—	
Andantino.....	Ravina
Entr'acte.....	Gillet
The Goulet String Quartet.	
God Save the Queen.	

EVENING.	
Quartet, Allegro.....	Conte L. de Steinlein
The Goulet String Quartet.	
Tenor solo, Fear Not Ye, O Israel.....	Buck
N. E. Daignault.	
Mezzo-soprano solo, Sancta Maria.....	Faure
Miss Sadie Dowling.	
(With 'cello obligato by Louis Charbonneau.)	
Baritone solo, The Two Grenadiers.....	Schumann
Joseph Saucier.	
Trio, Elsa's Dream, from Lohengrin.....	Wagner
(For piano, organ and violin.)	
Mrs. Ives, Mr. Saucier and Professor Goulet.	
Baritone solo, The King of Love My Shepherd Is.....	Gounod
Joseph Saucier.	
(With piano and organ accompaniment.)	
Mezzo-soprano solo, Morning Land.....	Buck
Miss Sadie Dowling.	
Tenor solo, Mona.....	Stephen Adams
N. E. Daignault.	
Duo, The Wings of the Dove.....	Watson
Miss Dowling and Mr. Saucier.	
Quartets—	
Andantino.....	Ravina
Entr'acte.....	Gillet
The Goulet String Quartet.	
God Save the Queen.	

This enterprise seems destined to prove successful, the events having thus far met with encouragement. Popular prices prevail.

The orchestra of the Philharmonic Society, of Leipzig.

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Germany, and Edouard Strauss' Orchestra will both be heard in Toronto this season.

Under the able direction of Prof. J. J. Goulet, the Montreal Symphony Orchestra will resume rehearsals for the coming season.

Notwithstanding lack of general enthusiasm on behalf of English examinations in Canada, and in spite of many protestations made by leading musicians in the Dominion, representatives of the "Associated Board" continue to promote the latter's cause, having recently made the ensuing announcement:

"There is no truth whatever in the statement that the Associated Board of the Royal Academy of Music and Royal College of Music had withdrawn its examinations from Canada and returned the fees of candidates who applied this year. Prof. Stewart Macpherson, this year's examiner, was taken ill in Montreal and was unable to examine more than the Ontario and Montreal candidates. The board cabled offering to send another examiner, but as he could not arrive in Canada before the midsummer holidays, when the candidates would be away, it was decided to cancel the remaining examinations and return the fees. There are an increasing number in Canada who wish to obtain the Associated Board's certificates, and there is no thought whatever of suspending the examinations which have been so successful in England, Africa and Australia. The syllabus for the 1901 Canadian examinations is now being printed, and will be ready shortly.

In connection with the above subject the following summary of opinions expressed last week by an eminent professor may not inappropriately be quoted:

"President Loudon, of Toronto University, took occasion in delivering his convocation address to make an attack upon the Ontario educational system, which he compared with that of Germany, to the great disadvantage of the former.

In Germany students graduated at nineteen, while in Ontario the average age was twenty-three or twenty-four. In Ontario, too, much time was lost owing to the clumsy arrangement of studies, particularly by three things: the undue postponement of language study, the untimely fostering of other branches, and the incubus of examinations. He held that examinations were a necessary evil that should be reduced to a minimum instead of being multiplied and magnified, as had been the case under our system."

It is not surprising that this summer, during his visit to Europe, Dr. Edward Fisher, musical director of the Toronto Conservatory of Music, was particularly interested in scenes reminiscent of Beethoven and Mozart, for Dr. Fisher has given much serious thought and study to the compositions and influence of these great musicians, the series of Beethoven recitals presented by his pupils constituting some of last season's most artistic and educational Canadian musical events.

A. S. Vogt, member of the Toronto Conservatory of Music's faculty and conductor of the Mendelssohn Choir of Toronto, has just issued a valuable book on "Modern Piano Technique."

An English journal thus describes the career of a Canadian singer, who has lately returned from study abroad:

"Miss Hope Morgan is a native of Toronto, and the daughter of a notable judge in that city. Since Canada has given us not only volunteers in this grievous war, but also many beautiful singers, we cannot but welcome heartily one more gift of hers, and accord a ready greeting to the clever soprano, who has already made herself a name as a delicate and individualistic singer. I recently alluded to Miss Hope Morgan's excellent performance at a Sandringham Club gathering. Miss Morgan, as her name implies, is of Welsh extraction. She has a good measure indeed of Celtic blood, for her mother is Irish. It was at the suggestion of Mme. Mathilde Marchesi, of Paris, that Miss Morgan took up singing as a profession, and her famous instructress trained her for opera, of which the result was a brilliant début at Naples in the great soprano role in 'Faust,' followed by similar success at Brussels. The strain of stage singing, however, proved too great, and Miss Morgan has therefore devoted herself to the concert platform. Her voice has the fluency and directness which are classified as 'charm,' but she has also that power of inflection and that grip of proportion of phrase to phrase which make for poetry and interest. Above all, it is the individuality, which she knows how to use, that holds the secret of her present success and her future possibilities."

Hedvige Materna.

Fraülein H. Materna, the niece of the great Amalia Materna, did not try to commit suicide. She was undoubtedly seen in a canoe on the Rhine, but has been singing with her accustomed success.

Ernst Von Dohnányi.

FEW pianists have captured the critics in the East as did the young Hungarian composer pianist, Ernst von Dohnányi, when he made his début here last March. His coming was unheralded, and to the general musical public he was unknown. This season he returns again to this country, and his managers, Messrs. Vert & Wolfsohn, have placed him with the leading orchestral organizations in the country; among them the Boston Symphony, Theodore Thomas Orchestra in Chicago, the St. Louis Choral Symphony Society and the Pittsburgh Orchestra.

With the Boston Symphony Orchestra he will be heard in Boston, New York, Philadelphia, Baltimore and Brooklyn. In addition to his orchestral appearances he will be heard in many private concerts with the leading societies. He will give recitals in New York city on the afternoons of November 14 and 17, and in Boston on November 27 and December 1. Besides this, he will make a tour of the principal cities and also play several concerts in Canada. The following are extracts from the New York papers:

The solo performer of the Beethoven Concerto was Ernst von Dohnányi, who has already made a name for himself on the other side of the Atlantic, and who was acclaimed with delight at his recent American début in Boston. To please both Boston and New York falls to the lot of few pianists. Mr. Dohnányi may account himself fortunate or exceptionally gifted, for he achieved an immediate and well earned success here. It was evidence of his respect for his art as well as of his readiness to subject himself to the most critical examination, that he elected to make himself known through the medium of work which calls for the purest and loftiest style of piano playing, and offers no possibility of concealing musical shallowness behind a blinding display of virtuosity. Mr. Dohnányi played this concerto beautifully. His reading of it was distinguished by a dignified continuance of color, broad and reposeful clarity, a surety of purpose and an exquisite adaptation of all the details to the general exposition. His announcement of the themes was manly, straightforward and musically balanced. His building up of the climaxes of the development was full of power and brilliant in lucidity. His technique was ample, and manifestly there was an abundance of reserve power. His finger work was particularly vigorous, strong and elastic. Indeed, throughout the first movement the crisp clearness of his musical diction evoked constant admiration. In the second movement he showed a fine command of tone color and the art of singing upon the piano. The last movement was filled with variety and contrast. But what was most important was the true appreciation of the Beethoven spirit. As an exposition of form and analysis of content, the interpretation recalled the performances of Dr. von Bülow at his best. It was a chaste, elevated and refreshing, sane interpretation, high in conception, and both sincere and direct in presentation. Mr. Dohnányi is a young man, but he is already an artist of high rank.—New York Times, March 23, 1900.

The most interesting of his offerings was Beethoven's G major piano concerto, with the solo part played by Ernst von Dohnányi, in whom, since he sprang into public notice two years ago or thereabouts, the musical public have felt a very proper interest—very proper because the incidents which created it were not of the ordinary sensational or meretricious kind. Mr., or Herr, or Monsieur, or Pan, Dohnányi won a prize in composition which had drawn the eyes of the musicians and had astonished and delighted London, but he did not, because of that circumstance, immediately start out with a flourish of trumpets upon a conquest of the world. His achievement last night was brightly illuminative, not of piano virtuosity, as that term is popularly understood, but of sweet, healthy musicianship. He played the concerto from beginning like a musician who knew it because he loved it, and loved it because he knew it down to its inmost heart beats. He made no display of pianistic feats, and since he did not try to do anything in that direction it is not to be said what his capacity as a specialist may be. There were times when a more fluent legato would have been agreeable, and the instrument which he plays has a lovelier tone than that which he produced, but his reading was permeated by a spirit of poetry which was all the more heart-warming because it was so utterly free from the slack of sentimentality or weakness of any kind. All was sane and sound, the utterance of a man who felt, as Beethoven said, that it was the purpose of music to strike fire from the soul of man, not to put it in the melting mood. Not the least interesting of his demonstrations of a noble birth in music was made in the two cadenzas of his own composition, which he introduced in the concerto. In the first, especially, there was a capital illustration of the correct appreciation of the duty of a virtuoso in writing a cadenza—the duty to stick in letter and spirit to the text set by the composer. The success of the young artist with the public was complete and emphatic. He was recalled over and over again to acknowledge the grateful tributes of the audience.—New York Tribune, March 23, 1900.

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Strauss on His Way to America.

Honors for the Viennese Conductor on His Arrival in New York.

AT this writing Herr Eduard Strauss is on the Atlantic on board the steamship Aller, having sailed from Bremen yesterday, October 9, and arriving next Thursday, the 18th inst. Many honors await the great Viennese leader. He will be serenaded on the evening of his arrival outside the Waldorf-Astoria. The orchestras of the principal New York theatres will play special Strauss programs during the week of his stay in the city, and the Austrian Minister, Herr Ladislaus Hengelmüller von Hengervá, has expressed his intention of making a special trip from Washington in order to be present at the first gala concert at the Waldorf-Astoria, on Saturday evening, October 20. Two boxes have been reserved for the Minister and his suite.

Philadelphia M. T. A.

THE seventy-third meeting of the Philadelphia (Pa.) Music Teachers' Association, which was held on the 2d, at 1331 South Broad street, was chiefly remarkable for the address of Philip H. Goepf, secretary of the Manuscript Music Society, and a well-known teacher. Mr. Goepf's subject was "Improvisation."

Von Grabill's Bookings.

Although early in the season, S. Becker Von Grabill, one of the most interesting of pianists, has already contracted for a number of recitals for November, December and January. Since the death of Antoine De Kontski, Mr. Von Grabill, who was his warmest friend, is the only artist who plays several unpublished works of Beethoven, Chopin and Schubert, which make his programs particularly attractive. Von Grabill's reading of these, as well as his playing of known works, naturally serve to make his services in demand.

Hjorvard Company Tour.

This begins October 18, with Aiulf Hjorvard, pianist; Miss Mary H. Mansfield, soprano; Giacomo Quintano, violin, and Miss May S. Harte, accompanist. The company is booked in many prominent cities, and should draw large houses, such is their artistic standing.

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The John Church Company's Publications.

THE following are some of the recent dates showing when compositions published by the John Church Company were performed:

Sweetest Flower.....	Southampton, England
Miss Francine Dewhurst (August 3).....	Southsea, England
Mme. Ruth Lamb (August 3).....	Cowes, England
Miss Francine Dewhurst (August 4).....	Cowes, England
Miss Francine Dewhurst (August 6).....	Cowes, England
Miss Francine Dewhurst (August 7).....	Cowes, England
Miss Carrie Tubb (August 7).....	Tunbridge Wells, England
Miss Francine Dewhurst (August 8).....	Cowes, England
Miss Francine Dewhurst (August 9).....	Cowes, England
Mervyn Dene (August 9).....	Cowes, England
Mervyn Dene (August 10).....	Cowes, England
Miss Francine Dewhurst (August 10).....	Cowes, England
Miss Francine Dewhurst (August 11).....	Cowes, England
Miss Jenkins-Colyer (August 11).....	Cowes, England
Hugh Peyton (August 20).....	London, England
Mme. Bertha Moore (August 20).....	Eastbourne, England
Miss Esther Palliser (September 7).....	Blackpool, England
Arthur Walenn (September 11).....	Clacton, England
Miss Florence Lancaster (September 13).....	Eastbourne, England
Arthur Walenn (September 18).....	Walton, England
Miss M. Saunders (September 20).....	Birmingham, England
Miss M. Saunders (September 22).....	Birmingham, England
Arthur Walenn (September 25).....	Eastbourne, England
Arthur Walenn (September 26).....	Eastbourne, England

The Lark Now Leaves.....	Alexandra Park, London, England
Leslie Arnott (July 21).....	Southsea, England
Mme. Ruth Lamb (July 30).....	Blackpool, England
Mme. Alice Esty (August 5).....	Birkenhead, England
Miss Frederika Taylor (August 23).....	Blackpool, England
Miss Esther Palliser (September 7).....	Blackpool, England
Miss Florence Lancaster (September 14).....	Eastbourne, England

It Was a Lover.....	Hunstanton, England
Miss Edith Poynter (July 23).....	Hunstanton, England
Miss Edith Poynter (July 25).....	Hunstanton, England
Miss Edith Poynter (July 26).....	Hunstanton, England
Miss Edith Poynter (July 30).....	Hunstanton, England
Mme. Marian Mackenzie (July 31).....	Sydenham, England
Miss Edith Poynter (August 2).....	Hunstanton, England
Mme. Ruth Lamb (August 2).....	Southsea, England
Miss Jenkins-Colyer (August 11).....	Southsea, England
Miss Esther Palliser (September 8).....	Blackpool, England
Miss Florence Lancaster (September 12).....	Eastbourne, England

Gondolieri.....	Nevin
Mlle. Janotha (August 22).....	Whitby, England
Mlle. Janotha (August 23).....	Scarborough, England
Mlle. Janotha (August 24).....	Buxton, England
Mlle. Janotha (September 17).....	Ventnor, England

When First I Saw.....	Birkenhead, England
Miss Frederika Taylor (August 23).....	Clacton, England
Arthur Walenn (September 12).....	Clacton, England

Arthur Walenn (September 18).....	Walton, England
Arthur Walenn (September 19).....	Walton, England
Arthur Walenn (September 25).....	Eastbourne, England
Arthur Walenn (September 26).....	Eastbourne, England

E. A. Leopold.

E. A. Leopold, the successful Connecticut voice builder, returned Sunday from a three months' stay in Europe. Much of his time was spent in the studios of several of the famous singing masters of Paris and Dresden. Mr. Leopold has studied and traveled abroad considerably, and ever in the interest of music and the science he has become so successful in demonstrating. His classes in New Haven and Hartford were resumed last week.

Mr. Leopold has recently been appointed American representative of the Royal Conservatory of Music, Dresden, from which institution he formerly graduated.

Adolf Glose as Accompanist.

Adolf Glose will re-enter his former field as pianist, accompanist and musical director. He accompanied for Brema and Marteau last spring at their recitals in Troy, Buffalo, Philadelphia and Baltimore. Mr. Glose will mainly devote his time this season to accompanying, public and private.

Clara Kalisher in New York.

Miss Clara Kalisher, the contralto, has returned to New York from a recital tour in California. The singer is residing at 114 Madison avenue, and it is at that address where applicants for vocal lessons may apply. Miss Kalisher has already resumed her teaching, and as the season advances she will be heard at recitals and concerts.

Louis V. Saar's "Ganymed."

This work will be sung by Madame Schumann-Heink at the Boston Symphony concerts in Boston October 27. The composer will be present on this occasion.

Mr. Saar's residence-studio is now at 126 East Eighty-third street, New York.

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